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RECORD COLLECTOR

EST. 1979

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REVIEWS: DAVID BOWIE ★ MANICS ★ NICO ★ ROBIN TROWER ★ RIDE

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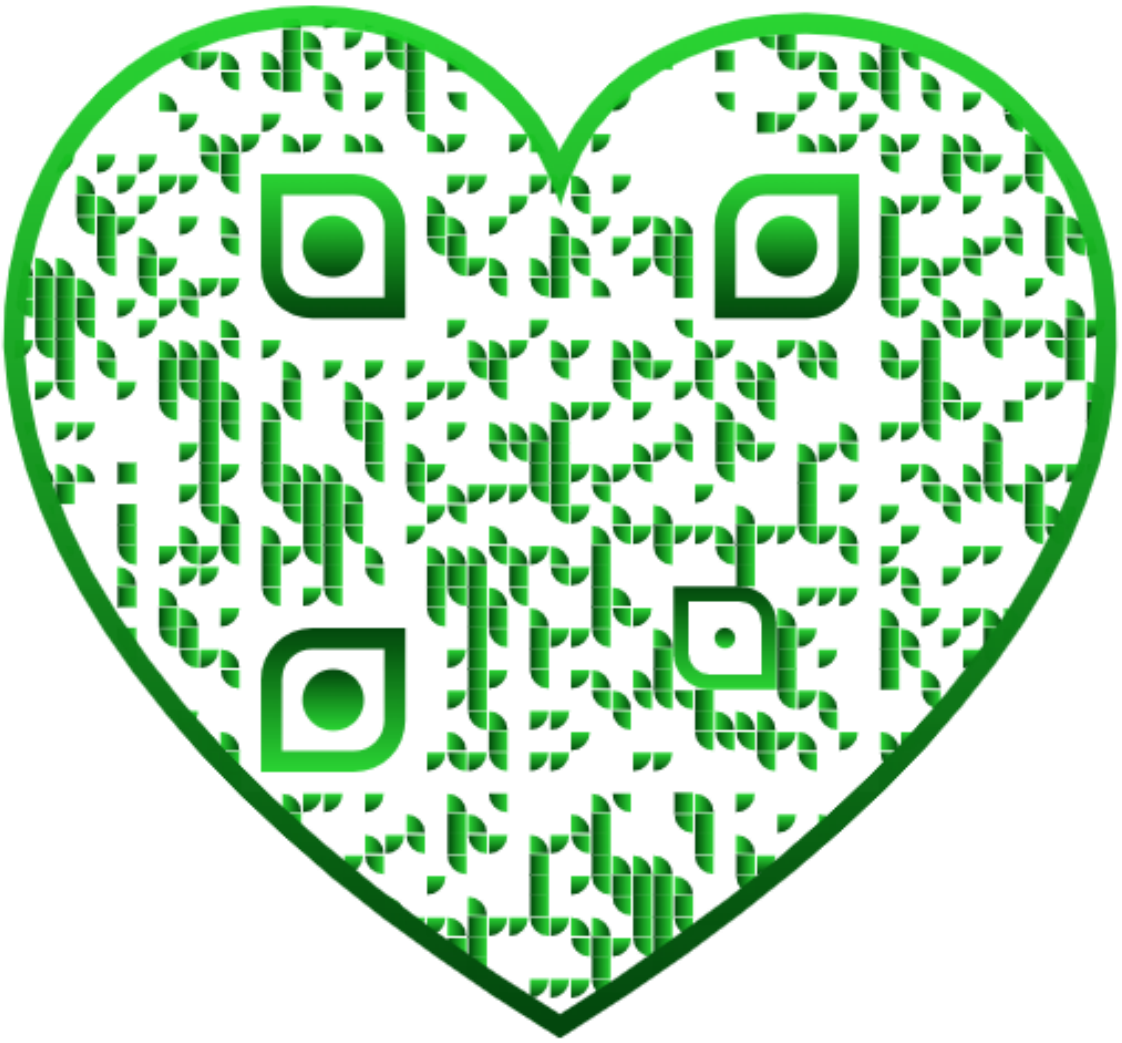
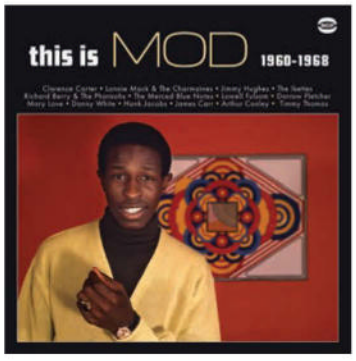


New releases: April 2024

"This Is…" is a new series aimed at vinyl buyers who wants a genre specific compilation to excite their ears. Two sides of fantastic music, at an affordable price, cherry picked from Ace and its associated catalogues.



This Is Mod
BGPD 1115
"This is Mod" takes you to the darkened cellars of Soho, where everyone is wearing the sharpest clothes and dancing to the finest most danceable sounds from black America. Soul, R&B and a touch of jazz are the order of the day.

This Is Street Funk
BGPD 1116
"This is Street Funk" brings you 14 tracks of hard hitting, heavy funk, and sums up the sound of 1970s black America. A combination of fatback drums, syncopated bass, rhythmic guitars and explosive vocals.

Candi Staton
Candi Staton
HIQLP 130/ CDKENM 519
After serving up "I'm Just A Prisoner" and "Stand By Your Man" Ace now bring you "Candi Staton" – a fantastic album and a cornerstone of Southern Soul.

Also available:
I'm Just A Prisoner
(HIQLP 123/ CDKENM 516)
& Stand By Your Man
(HIQLP 127/ CDKENM 517)

Atlanta
Hotbed Of 70s Soul
CDKEND 518
Michael Thevis used his immoral profits to finance the GRC, Aware and Hotlanta labels in the mid-70s. His incarceration stopped the music in its tracks, but some stunning tapes have recently emerged from the talented music makers. Three quarters of this compilation is classic soul music, brand new to our ears.

It's The Same Old Story - Act I
B/W
Night Of The Wolf (Tema Del Lupo) - Ivano Fossati
NW 517
The latest release on Bob Stanley's MEASURED MILE label is a floor-filling double-sider. ACT 1's 70s modern soul midtempo classic sees its first ever release on a DJ-friendly 7". 'Night Of The Wolf' is also a first time official reissue.

Standing In The Safety Zone – The Soul Children
B/W
Put Me In The Mood – Sylvia & The Blue Jays
CITY 092
The unknown Sylvia & The Blue Jays cut two tracks for Stax, a southern ballad and this atmospheric, laid-back funky dancer. We coupled Sylvia with a more mainstream southern Stax groove from the Soul Children.

Night Bloomin' Jasmin' – Jesse Davis
B/W
Tricky Too – Guy Jenkins
CITY 093
Modernists, in particular, will go for the suave jazz-elegance of 'Night Bloomin' Jasmin'. The unrelated, bar the LA source of origin, 'Tricky Too' by pianist Gus Jenkins is a laidback instrumental groove, written as a sequel to his 1956 smash hit 'Tricky'.

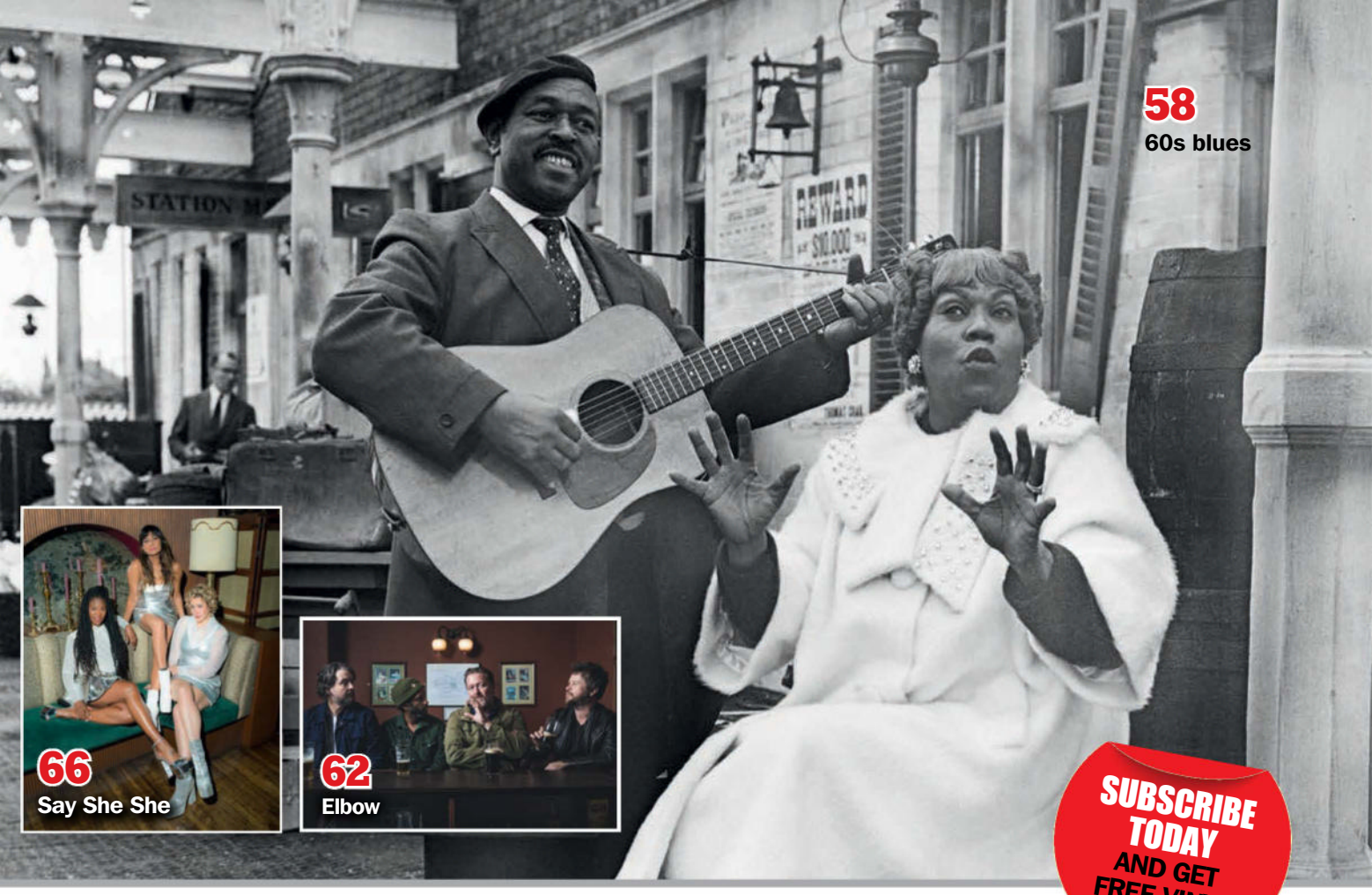
Tobi Lark/ Challenge My Love B/W Sweep It Out In The Shed
REPRO 14
What was considered a moderately-priced collector's item is now fetching four figure sums. Our Repro recreates that longed-for pressing, but with a colourful twist.

My Little Girl – Bobby Garrett B/W My Little Girl – The Bob & Earl Band
REPRO 16
The pounding, but vocally-restrained, soul of Bobby Garrett's 'My Little Girl' is prime Northern Soul. At last, the vocal and instrumental versions are coupled and issued on the famed Mirwood imprint.

FROM THE VAULTS:

This Is Fame 1964-1968
KENT2 504 (2LP)/ CDKEND 494
Between 1964 and 1968, Rick Hall's Fame label became a southern soul powerhouse, as demonstrated on this compilation, which combines the very best of the released material with recordings that remained unissued at the time.

This Is Flying Dutchman 1969-1975
BGP2 314 (2LP)/ CDBGPD 314/ Digital
The definitive story of Bob Thiele's Flying Dutchman label in music and in-depth sleeve notes.



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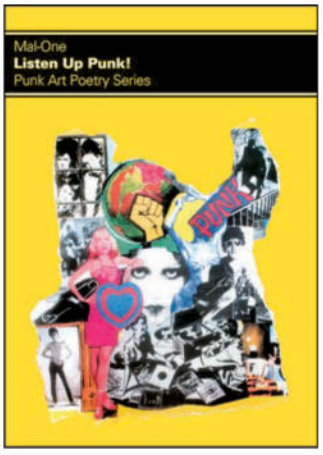

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RECORD COLLECTOR

April 2024 Issue 556

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The *RC* staff's favourite... underground progressive rock anthems

PAUL LESTER Curved Air **Backstreet Luv**
VAL CUTTS Curved Air **Backstreet Luv**
TIM JONES Hawkwind **Master Of The Universe**
STEVE BURNISTON Hawkwind **Seven By Seven**
DARYL EASLEA Edgar Broughton Band **There's No Vibrations, But Wait**
CHARLES DONOVAN Third World War **Stardom Road**
JOHNNY SHARP Tomorrow **Revolution**
NIALL DOHERTY Pink Fairies **Uncle "Henry"'s Last Freakout**
BILL EDWARDS The Deviants **First Line**
PETER BARRY Hawkwind **Seven By Seven**

Spotify

Record Collector | April 2024 | Issue 556 | Playlist

"The magazine you can hear"

Pink Fairies City Kids
The Deviants Garbage
Edgar Broughton Band Out Demons Out
Hawkwind Master Of The Universe
Joyce Harris Dreamer
Joyce Hurley Sunbath
Jonzun Crew Pak Man
Grandmaster Flash Scorpio
Twinkle The End Of The World
Can Mushroom
The Spinners Games People Play
Mojo Nixon Elvis Is Everywhere
Vice Squad Stand Strong Stand Proud
Shocking Blue Venus
Dion Soul Force
The Jesus & Mary Chain Girl 71
Muddy Waters Blow Wind Blow
Elbow Balu
Say She She Prism
Earth Seven Angels
Red Rockers Guns Of Revolution
Jason Crest Turquoise Tandem Cycle
The Yardbirds For Your Love
The Louvin Brothers Satan is Real
Nico No One is There

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Thu 21 - CAMBRIDGE Junction

Fri 22 - LONDON Indigo at The O2

Sat 23 - OXFORD O2 Academy

Sun 24 - BOURNEMOUTH O2 Academy

Mon 25 - BRISTOL O2 Academy

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Hello, and welcome to RC556

If I've mentioned this before, apologies – I blame the volume. It quite possibly affected my hearing, not to mention my mental acuity. Because only the second gig that I ever attended was the Pink Fairies/Hammersmith Gorillas/Little Bob Story/Stranglers smorgasbord, as reviewed in the 8 January 1977 *NME*, the one described by journalist Phil McNeill in that week's issue as "deafening". If only they'd invented a tweenies version of those infants "ear defenders" to protect against noise damage, chances are my most used word these days might not be, "Pardon?"

But I digress. Point is, that night, as I waded past the dope-smoking, greatcoat-wearing survivors of the Ladbroke Grove wars, past the curious gyrating figure of William Jellett, aka "Jesus", I got a sense of what it might have been like to have been around during the early 70s heyday of the UK underground scene. Amazing how fast things moved back then – at that gig in Camden, the Faries appeared to have stepped out of the Palaeolithic era from the shiny modern vantage point of 1977. Amazing, too, how the various (progressive, pub, punk) musicians on the bill were separated by just a couple of years – indeed, Larry Wallis of the Fairies and Hugh Cornwell of The Stranglers were both born in 1949 – yet were seemingly chasms apart: the vast distance from the post-hippie counterculture to the pantomimic Sturm und Drang of Britain's new wave.

Anyway. Do please allow Sarah Gregory to be your guide this month, as she takes you back to this prehistorical age, when Deviants roamed the earth, the Air was Curved, Roosters were Atomic, and festivals were free. She speaks to those who were there, tells you what records from the period are worth investigating, and generally makes you feel as though you're right there in that moment between hippie and punk.

Hold onto your bandanas, because the journey doesn't end there. We visit Danny Baker at home, where we shockingly find him preparing to auction off his record collection. Jim Reid retells the story of The Jesus & Mary Chain. Guy Garvey reveals the secret to Elbow's longevity. We meet 'ambient metal' exponents, Earth, discodelic trio, Say She She, and the 'American Clash', Red Rockers. Finally, we clamber aboard the *Blues & Gospel Train* with Sister Rosetta Tharpe and Muddy Waters. It's a dizzying ride. "Pardon?" I SAID, IT'S A DIZZYING RIDE!

See you next month,

Paul Lester

NEWLEY DON'T MIND

Congratulations on an outstanding 5-star Issue – *RC* 555! X-Ray Spex, Suicide and Dwight Twilley – a great mix, and even an illuminating Beatles feature. While especially enjoying Spencer Leigh's portrait of the 'unique' Anthony Newley, I felt compelled to query the mildly dismissive description of his first wife, Ann Lynn, as a Tiller Girl. I realise that this is a music magazine, but a quick glance of her CV reveals her to be one of our most respected and impressive actors in theatre, film and TV. And I should point out that she appears on the sleeve of John Barry's fabulously haunting 1966 Ember soundtrack LP for *Four In The Morning*, bringing this letter back to a musical focus.

Look forward to *RC* 556, which promises to be another cracker.

Chris Knight, email

SHOCK OF THE NEWLEY

Re: *RC* 555. Great to read the feature about the seemingly underrated, not to say forgotten, strange world of, Anthony Newley, but even more so as it was written by that fine radio presenter and writer Spencer Leigh, who for too long has been absent from the pages of *RC*.

Spencer's once weekly *On The Beat* show is also much missed from the schedules of BBC Radio Merseyside, but he has continued to produce excellent music-themed books about a variety of subjects, as well as columns in the local press and has, I believe, unrivalled knowledge of, in particular, the 60s Merseybeat scene.

Ian Hughes, email

STORE THING

I enjoyed your article on the record store choices of rock stars [*RC* 555], but was surprised to learn that Johnny Marr's favourites are Beatin' Rhythm in Prestwich and Manchester's Piccadilly Records. Elsewhere, he has namechecked the very excellent Groucho's in Dundee and my neighbourhood gem, King Bee Records in Chorlton, South Manchester. Maybe he just likes record shops in general!

Richard Houghton, Manchester

LIVE AND HATE

I fully agree with Ian McCann's comments on the suitability of stadiums as a venues for all but a minority of musical artists [*RC* 555]. My particular 'nadir' was attending a Katie Melua concert at the O2 some years ago, when a fight erupted some 10 rows below us, with serious 'fisticuffs' between the participants (male and female). Security attended in quick time and calmed things down with hard words, only for the participants to set-to again a few minutes later and be duly evicted.

In contrast, my wife and I attended an Iron Maiden concert at the O2 sometime after the above, where the good humour of the fans was apparent from boarding the then-KMPG boat at Westminster, already busy with a polyglot of Maiden fans from far and wide. My wife is a Maiden fan and I was acknowledged as a "civilian, too" by a guy 40 years my junior attending with his Maiden-fan partner.

Not all live albums are bad news. Tony Bennett's Carnegie Hall (June 1962) and Royal Albert Hall (January 1971) performances are both well captured and bear repeated playing. I have a particular affection for the latter, as I attended the concert in question and can identify myself (now 53 years later) on the rear sleeve photo of the album. Johnny Cash's live prison albums stand up pretty well, but the *Strawberry Cake* album recorded at a concert at the London Palladium includes an IRA bomb scare announcement and the audience evacuation to complete the record of the evening's performance.

Geoff Senior, High Wycombe

FIVE-STAR!

Re: *RC* 555. I wasn't sure if I needed further reflections on The Beatles, but your cover creatives – "The Beatles In 1964" – were deserving of more disclosure. I specifically enjoyed the North American release analysis. Even greater in what I'm labelling the "All The 5s" issue were the album critiques. Great piece by Terry Staunton, a nautical sea-faring yarn on Mike Scott's expanded box set, *1985* – basically lots more of *This Is The Sea,* though surely a year ahead of its [40th] anniversary release. I was lucky enough to be three-deep, standing room-only, from The Waterboys at London's Town & Country Club gig at the time of the original release. Musically and lyrically sublime. The new The Jesus & Mary Chain album reads as if it's a return to form for the brothers Reid, the younger versions to whom I plucked up the courage to talk and offer a pint at the Clarendon Hotel bar, mid-80s. Your admirable X-Ray Spex slice also reminded me of once saying "Hello" to Lora Logic at a friend's flat in Balham.

This issue certainly was a "5-5-5", to which I'm offering up *RC* as "Re-Collection" – thank you!

Simon Mullins, email

COV POWER

Great piece about Delia Derbyshire in your last issue [*RC* 554]. It's probably worth pointing out that The Coventry Music Museum has a permanent display dedicated to her, including her personal tape-recorder; we also got the Council to name a street after her in the city, and there's a faculty at the Coventry University named after her.

Pete Chambers, BEM, Director Curator at The Coventry Music Museum, Coventry

COUNTRY LIFE

It was good to see an article on the underappreciated Big Country [*RC* 553], surely one of the best ever live bands when fronted by Stuart Adamson. I see

I Was There

A reader's recollection of a key music event

This month:
Eric Clapton & His Band, Garden Party IX, London Crystal Palace Concert Bowl, Saturday 31 July 1976.

Back in the summer of '76, I paid the princely sum of £4 for a one-day event at the open-air ninth *Garden Party*, Crystal Palace Bowl, to see (mainly) RSO and Island recording artists support the return of guitarist Eric Clapton.

It was the second date on his first full UK tour after almost a six-year absence, aside from his '73 Rainbow comeback and '74 Hammersmith shows in the capital, promoting his latest studio album, *No Reason To Cry*. Expectations were high.

I'd travelled down, thanks to the taxi of dad, with two fellow sixth-formers, dropped off at High Barnet, continuing by tube and bus, arriving as the gates opened at 10:30am to run and secure our patch of grass, stage-left by the edge of the lake. Pennie Smith, the legendary *NME* photographer, sat next to us, snapping away all afternoon and generously sharing her packet of biscuits.

A great line-up followed: Dick & The Firemen, Jess Roden, Barbara Dickson, and The Chieftains, before the hulk of Freddie King boogied and funked us towards a 6:30pm welcome to EC & His Band.

By now, numerous revellers sought a closer view of their idol and had waded waist-deep into the murky lake, and were now literally hanging onto the stage at his feet. A worried promoter, Harvey Goldsmith, had to calm things down over the mike and threatened to stop the proceedings, if common sense didn't prevail (as water and electricity don't really mix).

EC got through it, though, with some new acoustic starters, dressed casually in denim jacket, jeans, and sporting that now infamous *I'm With Stupid* T-shirt. His (just over an hour and 15-minute) set riffed though old favourites and bluesy medleys. At one point, Larry Coryell, Ronnie Wood and Freddie King were trading licks with our host. Great fun.

And then it was all over.

Afterwards, we wandered and mingled at the rear of the stage and saw Freddie King getting into his stretch limo with two of the foxiest ladies these 17-year-olds had ever seen.

Of course, four dates into this tour, EC got it completely wrong and had to apologise for his controversial political speech in Birmingham. But on the day we saw him, he was spot-on!

Simon Mullins

that your Big Country "On LP" sidebar features the 1999 CD version of *Driving To Damascus* rather than the only-vinyl release of *Driving To Damascus* from 2011. The vinyl in Mint condition is currently valued at £150-£200; only 500 copies were pressed.

As a member of Big Country's website forum in the noughties, I initiated a forum debate with then-band manager, Ian Grant, to press up these 500 copies via his Track Record imprint. He was extremely reluctant, and it took some 18 months or so of lobbying from me and others on the forum for him to go ahead.

He was right to be cautious, because it took him five years or so to sell all of them at about £20 each, eventually via eBay, as sales via the Big Country site had dried up. I bought one for myself.

If only I'd had the foresight to mop up 10 spare copies back then!

Paul Wren, email

SHANE BALDWIN, R.I.P.

Having just picked up the latest *RC* off my doormat, I had my usual skim through. I spotted one error and one omission instantly. Mick Conroy is bassist in Modern English, not the frontman – that would be Robbie Grey.

But I have to say the omission of Shane Baldwin from the Not Forgotten pages was quite the oversight. Not only was he a member of Vice Squad, and others, but he was a regular writer in your very magazine.

Otherwise, a superb magazine that I have enjoyed for over 40 years now! Keep up the good work.

Darren Goodall, email

Shane passed just as we went to press last month. He is, of course, eulogised in this issue. **PL**

ABBA ABBA... HEY?!

After reading your recent article on ABBA at the 'dip' in their 80s career [*RC* 553], I thought that I would share with you a true story of ABBA at the start of their career.

My company was at that time importing herrings and caviar from Scandinavia into the UK, and one of their principal suppliers was Abba Seafoods, based in Gothenburg, Sweden. On my first visit to this supplier, I was interested and amused to see a framed letter displayed on the wall of their visitors' lounge. The letter was from the group's management company, explaining that they were about to launch a new pop group utilising the first initials of their four first names which were the same name as the seafood company.

They expressed the hope that Abba Seafoods would not feel that their long-established trademark was being infringed and requested their agreement to allow their pop group to use the name ABBA. The company agreed to let them use the name but, surprisingly for the money-conscious Swedes, they did not demand a royalty payment for its use. They certainly missed a trick there!

John Wilson, Bottisham, Cambridge

REMASTER BLASTER

When a new version of an old album is released, and remastering is mentioned, one expects the latest technology to be used to improve the sound from previous editions.

There is no better example of this than the recently released 'Red' and 'Blue' albums by The Beatles. The 2024 50th Anniversary edition of *Band On The Run* by Wings is advertised as remastered. I already own the 25th anniversary edition and the 2010 version. However, a couple of tracks on these CDs, one being Jet, sound harsh at times, so I thought that a 2024 remaster would eliminate this.

On opening this 50th Anniversary edition, I looked to see who had remastered it, and where. There is no such information. The fact that 2010 appears below 2024 leads me to assume that this is, in fact, the same 2010 remaster with new packaging. We are supposed to be excited by a disc of un-dubbed versions of the songs and a sheet of Linda McCartney's polaroids, which have appeared before.

It's alleged that McCartney had involvement in compiling this 50th Anniversary edition and, if true, I'm disgusted that fans like myself were led to believe that it was a brand-new remaster job. It also seems that the un-dubbed disc was compiled back in 2010. Therefore, as there has been little work done recently on the most important component, the music, I don't see how they can justify the cost of around £20.

Isn't McCartney rich enough?

Jack Haynes, Manchester

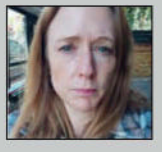
SEMANTIC DISTINCTION DEPT

Is there too much coverage of progressive music in *RC* these days? I'm not particularly keen on any of the progressive stuff at all – I'm more into lightweight pop acts than any of the more frequently included progressive acts.

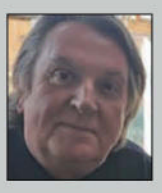
Robert Haynes, email

You know, you are allowed to like pop AND progressive music. But what do you mean by progressive? The quasi-classical stuff with a focus on virtuosic excellence (prog) or the heads-down no-nonsense anarcho-hippie bowels of heaven drone boogie (progressive) variety? **PL**

THIS MONTH'S CONTRIBUTORS



Sarah Gregory is a freelance music writer. Her article in this month's *RC* takes a deep dive into the late 60s/early 70s **UK underground scene** centred in Ladbroke Grove (p78) – the key players, the music, the politics, and the beginning of the 'free' movement.



Editor of *Blues & Rhythm* magazine since 1986, **Tony Burke** caught the blues bug after seeing Muddy Waters and Sister Rosetta Tharpe on Granada TV in 1964. He bought a ticket for the **Blues & Gospel Train** (p58) and is still ridin' the rails.

Harry Sword is the author of *Monolithic Undertow* – a history of drone music. He is also a regular contributor to *The Guardian, Vice* and *The Quietus*. This month, he talks to Dylan Carlson of Earth (p70) about a life dedicated to riffs both low and slow.

Having recently completed a biography of post-punk legends **Josef K**, **Johnnie Johnstone** was promptly dispatched to revisit the story of their fellow Scottish upstarts, **The Jesus & Mary Chain** (p46), 40 years on from their riot-fuelled beginnings.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 18 APR

PET SHOP BOYS + 1984 REVISITED

PLUS! BRUCE DICKINSON + KAREN CARPENTER + EINSTURZENDE NEUBAUTEN + BANANARAMA + GERED MANKOWITZ

RECORD STORE DAY UK
20.04.2024

Kate Bush (right), this year's UK *RSD* Ambassador, and her new 10" single (below)

Left: The Beatles turntable given a spin

Love in STORE

Record Store Day returns on 20 April, with 440-plus releases and 270-plus participating shops

This year's *Record Store Day* involves 273 UK stores, each offering a selection of rarities from a total of 443 releases. One of them is the Eat The Music 10" by **Kate Bush**, this year's UK *RSD* Ambassador. She reflects that, "in the same way that some people like to read a book on Kindle, but also want to have a book as a physical object, a lot of people like vinyl *and* streaming. Both have different appeals. The added bonus of vinyl is that it encourages people to listen to albums, an art form that I've always thought can be treasured in a unique way. An album on vinyl is a beautiful thing, given a strong identity by its large-scale artwork. There's a much more personal connection with the artist and their work. It's been fun putting designs together for some of the previous *RSD*s. This year's design echoes the cancelled release of Eat The Music as the first single from *The Red Shoes*. The image was intended to be on the sleeve of the single bag and is now on the disc as a UV print".

Among other *RSD* releases on offer are **The 1975** *Live At The Gorilla* 2LP, **Aggrovators** *Dubbing At King Tubby's* red 2LP, *Vol 2* blue 2LP, **Ahmad Jamal** *Live At Bubba's* LP, **Alan Parsons Project** *Pyramid Work-In-Progress* LP, **Alex Chilton** *Cliches* LP, **Alison Goldfrapp** *The Love Reinvention* 2LP, ***Anne Briggs*** LP/7", **Apocalyptica** *Worlds Collide Deluxe* coloured 2LP with bonuses, **Art Tatum** *Jewels In The Treasure Box* 3LP, **At The Drive-In** *In/Casino/Out* LP, **At The Gates** *Slaughter Of The Soul* LP, **Average White Band** *Live At The Rainbow Theatre* LP, **Azymuth** *Jazz Carnival* LP, **Barclay James Harvest** *& Other Short Stories* LP, **Barry Manilow** *Even Now* turquoise LP, **Be Bop Deluxe** *Futurama* remix blue LP, **The Beat** *Wha'ppen? Expanded* coloured 2LP with bonuses, **Bebe Rexha** *All Your Fault Pts 1 & 2* three variant coloured LPs, **The Bevis Frond** *Live At The Great American Music Hall* 2LP, **Big Country** *Why The Long Face?* turquoise LP, **Bill Evans** *Everybody Digs* mono LP, **Billy Bragg** *Bloke On Bloke* LP, **Black Sabbath** *Paranoid* splatter LP, **The Blue Aeroplanes** *Beatsongs Expanded* 2LP, **Blues Pills** *Parklife* picture disc LP, **Brother Jack McDuff** *Ain't No Sunshine* unissued 180g 2LP, ***Buena Vista Social Club*** gold LP, **Cannonball Adderley** *Burnin' In Bordeaux*, *Poppin' In Paris* 180g 2LPs, **Captain Beefheart & His Magic Band** *The Spotlight Kid Deluxe* white 2LP, **Carol Douglas** *The Disco Sound Of* coloured LP, **Cat Stevens** *Numbers*, *Izitso* lenticular sleeve LPs, **Catfish & The Bottlemen** *The Balcony* LP, **Charlie Watts** *Live At The Fulham Town Hall* LP, **Chet Baker**/

> **"A vinyl album is a personal connection with the artist"**

Jack Sheldon *The Lost Studio Album* unissued LP, **Chris Isaak** *Beyond The Sun* coloured 2LP, **The Chris White Experience** *The Best Of* LP, **Cockney Rejects** *Rejects Rarities* LP, **Come** *Eleven Deluxe* LP/7" with two bonuses, **The Cramps** *Ultratwist* 180g LP, **The Cranberries** *Bury The Hatchet* 2LP, **The Cure** *The Top* picture disc LP, **Damage** *Recorded Live Off The Board At CBGB* LP, **The Dandy Warhols** *Live At Levitation* splatter LP, **David Bowie** *Waiting In The Sky* 180g LP, **David Sylvian & Nine Horses** *Snow Borne Sorrow* LP, **De La Soul** *Live At Tramps NYC 1996* brown LP, CD, **Deacon Blue** *Peace Will Come* LP, **Dead By Sunrise** *Out Of Ashes* coloured 2LP, **Dead Or Alive** *The Pete Hamond Hi-NRG*

***RSD* coloured LPs include, clockwise from bottom-left: Faces, Be Bop Deluxe, The Doors, Emma Bunton, UFO, Kim Wilde; and below, Bebe Rexha**

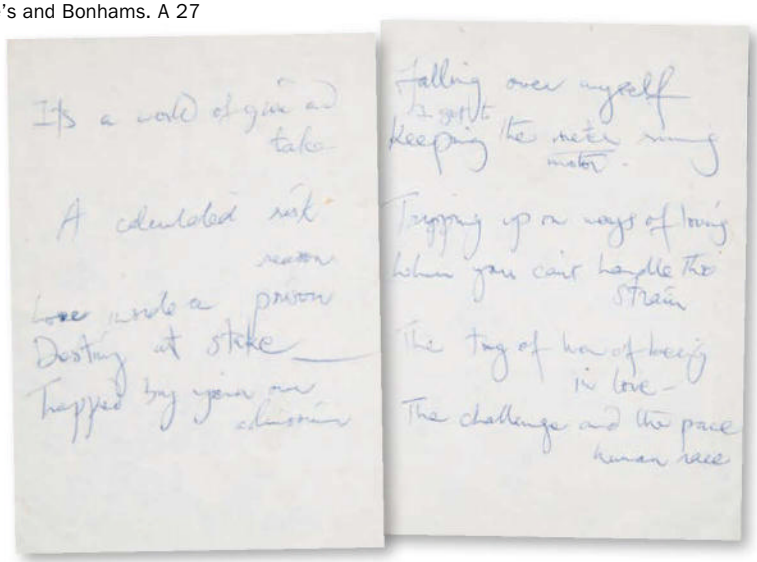
Remixes 2LP, **Def Leppard** *Live At The Leadmill* silver 2LP, **Delia Derbyshire** *Inventions For Radio* 6CD, *Dr Who – The Edge Of Destruction* picture disc LP, The Cranberries' **Dolores O'Riordan** *Are You Listening?* white 2LP, **Donna Summer** *Many States Of Independence* LP, **The Doors** *Live At Konserthuset, Sweden* blue 3LP, 2CD, **Dr John** *The Atco/Atlantic Singles 1968* purple 2LP, **The Dream Syndicate** *Sketches For The Days Of Wine And Roses* LP, **Dub Syndicate** *Mello & Colly* LP/CD, **The Durutti Column** *Vini Reilly* LP, **Dwight Yoakam** *The Beginning And Then Some* 4LP, 4CD, **Earl Hooker** *There's A Fungus Among Us* LP, **Elaine Brown** *Seize The Time* LP, **Electrofixion** *Burned* coloured LP, **Emma Bunton** *A Girl Like Me* LP, **Ennio Morricone** *Allosanfan* red LP, *Come Imparai Ad Amare Le Donne* green LP, *Storie Di Vita E Malavita* coloured LP, *Sacco E Vanzetti* clear LP, ex-KISS' **Eric Carr** *Unfinished Business* 2LP, **Faces** *The Complete BBC Sessions* clear 2LP, **The Fall** *A Country On The Click* LP, **Fields Of The Nephilim** *Burning The Fields* LP, **Fleet Foxes** *Live On Boston Harbor* 3LP, **Fleetwood Mac** *Rumours* picture disc LP, **The Flying Burrito Brothers** *Bluegrass Special* 2LP, **Foghat** *Live In New Orleans 1973* 2LP, **Frank Zappa** *Zappa For President* red, blue 2LP, **Frankie Valli & The Four Seasons** *The Genuine Imitation Life Gazette* LP, **Fun Boy Three** *Extended* 2LP, **Future Sound Of London** *ISDN* coloured 2LP, 2CD, *From The Archives* 2LP, **Garbage** *Lies To Me* green LP, **Gene Clark** *No Other Sessions*, *The Last Studio Sessions* 2LPs, **George Harrison** *Electric Sound*, *Wonderwall* picture disc LPs, **Goblin** *Virus* coloured LP, **Golden Earring** *The Cut Sessions* clear 180g 2LP, **Goldie Lookin' Chain** *The Manifesto*, *Mike Balls Boutique* LPs, **Gorillaz** *Cracker Island Deluxe* pink 2LP, **Grapefruit** *Around* LP, **Grateful Dead** *Nightfall Of Diamonds* 180g 4LP, **Groove Armada** *White Light* splatter 2LP, **The Groundhogs** *Black Diamond* LP, **Harmonia** *Musik Von* 2LP, **Hawkwind** *Live 79* clear LP, **Hayseed Dixie** *Let There Be Rockgrass* 2LP, **Held By Trees** *Solace Expanded* 2LP with unissued bonuses, **The Hives** *Les Hives/Live From Terminal 5* 2LP, *Black & White Album* coloured LP, **Horace Andy/Sly & Robbie** *Livin' It Up* LP, **Howlin' Wolf** *Live In Europe* smoke LP, **Jeff Buckley/Gary Lucas** *Songs To No One* 2LP, **Jeremy Gluck/Nikki Sudden** *I Knew Buffalo Bill* LP, **Jessie Ware** *Tough Love* 2LP, **Joe Strummer & The Mescalaros** *Rock Art And The X-Ray Style* pink 2LP, **Johnny Marr** *Marr's Guitars* book, **Joseph Cotton** *New Fashion Way* LP, **Kaiser Chiefs** *Eighth Album* picture disc LP, **Keane** *Live At Paradiso Amsterdam* coloured 2LP, **Kenny Dorham** *This Is The Moment* LP, **Killing Joke** *Live At Lokerse Feesten 2003* 2CD/DVD, **Kim Wilde** *Special Disco Remixes* 2LP, **Kirsty MacColl** *Titanic Day* LP, ex-Throwing Muses' **Kristin Hersh** *The Clear Pond Road Sessions* LP, *Hips & Makers* 2LP, **Kula Shaker** *Natural Magick* picture disc LP, **La Roux** *Trouble In Paradise* coloured LP, **Ladytron** *Light & Magic* red 2LP, **Lamont Dozier** *The New Lamont Dozier Album* 2LP, **Leaf Hound** *Growers Of Mushroom* yellow LP, **Lee 'Scratch' Perry** *Skanking With The Upsetter* yellow LP, **The Lemonheads** *The Hotel Sessions* LP, **Lil Uzi Vert** *Luv Is Rage* splatter LP, **Lily Allen** *It's Not Me, It's You* picture disc LP, **Linda Ronstadt** *The Asylum Albums 1973-78* 4LP, **Little Richard** *Right Now!* coloured LP, **London Grammar** *The Remixes* green 2LP, **Lordi** *Bend Over And Pray The Lord* 180g 2LP, **Lowell George** *Thanks, I'll Eat It Here Deluxe* 2LP, **Ludovico Einaudi** *Live At The Royal Albert Hall* red 3LP, **Lulu** *James Bond The Man With The Golden Gun* picture disc LP, **Mansun** *Little Kix* clear 180g LP, **Manu Dibangu** *Manu 76* LP, **Marc Bolan & T.Rex** *Zinc Alloy* picture disc LP, **Marianne Faithfull** *Faithfull Forever* LP, **Mavis Staples** *Have A Little Faith* 45rpm silver 2LP, **Melys** *BBC Sessions Vol 1* LP, **The Members** *Greetings From Knowhere* LP, **Men** *Manhattan Fire* LP, ***MSG*** *Expanded* clear 180g 2LP, **Midge Ure** *The Gift* LP, **Mike Oldfield** *Hergest Ridge* LP, **Monty Python** *Live At Drury Lane* picture disc LP, **Morcheeba** *B-Sides And Beats* green LP, **Mötley Crüe** *Supersonic And Demonic Relics* splatter LP, **Mötorhead** *Remorse? No!* silver 2LP, **Motorpsycho** *Small Boats* 2CD, **Mr Big** *The Big Finish* splatter 180g LP, **Mudhoney** *Suck You Dry* 5LP, **Nancy Sinatra** *How Does That Grab You?* LP, **Nat 'King' Cole** *Live At The Blue Note* 2LP, 2CD, **Neil Young & Crazy Horse** *F*#!IN UP* clear LP, **Nerina Pallot** *Love Will Tear Us Apart* clear 10" LP, **The Notorious BIG** *Ready To Die* LP, **Oceansize** *Home And Minor* orange LP, **The Offspring** *Splinter* picture disc LP, **OMD** *Bauhaus Staircase Instrumentals* LP, *Junk Culture Companion* 2LP, **The Orb** *The Holloway Brooch* LP, ***Orbital*** 2LP, **The Outsiders** *Calling On Youth* LP, **Paramore** *This Is Why (Remix)* red 2LP, red, white 2LP, **Parliament** *Osmium Deluxe* 2LP, 2CD, **Pearl Jam** *Dark Matter* coloured LP, Bauhuas' **Pete Murphy** *Peter Live Vol 1* LP, **Pixies** *Live From Red Rocks 2005* 2LP, 2CD, **Prince Buster** *Back To Where It All Began* 2LP, **Prince Far I** *Cry Tuff Chants On U* 2LP, **Propaganda** *Die 1000 Augen Des Dr Mabuse Vol 1* coloured LP, **PiL** *This Is*, *What The World Needs Now*, *End Of The World* cassettes, **Pulp** *Intro* blue LP, **Queen Latifah** *Nature Of A Sistah* LP, **Ramones** *The 1975 Sire Demos* coloured LP, **The Replacements** *Not Ready For Prime Time* 2LP, **The Residents** *Leftovers Again?! Again?! ?! ?!* LP, **Richard O'Brien** *The Rocky Horror Show Original Demo Tape Recordings* LP, **Richmond Fontaine** *Post To Wire* 2LP, *Winnemucca* LP, **Roger Waters** *The Dark Side Of The Moon Redux* picture disc LP, ***The Rolling Stones*** blue LP, *Live At The Racket NYC* LP, ***Royal Trux*** LP, **Scott Walker** *Tilt* 45rpm coloured 2LP, **Sex Pistols** *The Filth And The Fury* coloured 2LP, **Shed Seven** *Changed Giver* LP, **Shelly Manne** *Jazz From The Pacific North West* 180g 2LP, **Sia** *Colour The Small One* LP, **Siouxsie & The Banshees** *Nocturne* coloured 2LP, **The Slits** *In The Beginning* 2LP, **Soft Cell** *Non Stop Extended Cabaret* 2LP, **Sonic Youth** *Hits Are For Squares* gold LP, **Sonny Rollins** *Freedom Weaver* 4LP, **Sophie Ellis-Bextor** *Remixes* coloured 2LP, **Steel Pulse** *Handsworth Revolution* 2LP, **Steps** *Deeper Shade Of Blue* picture disc LP, **Steven Wilson** *Harmonic Divergence* LP, **Suede** *Autofiction Live* grey LP, **Sun Ra** *At The Showcase*, *Inside The Light World* 2LPs, **Super Furry Animals** *Fuzzy Logic* green LP, **Talking Heads** *Live On Tour* 180g 2LP, **Television** *Live At The Academy NYC 12.4.92* 2LP, **Thin Lizzy** *Live At Hammersmith 16/11/1976* 2LP, **Todd Rundgren** *Todd* orange, green 2LP, **Tom Tom Club** *Genius Of Love Remix* LP, **Trashcan Sinatras** *Wild Pendulum* silver LP, **Tricky** *Angels With Dirty Faces* coloured 2LP, **UB40** *UB45* LP, **UFO** *Lights Out In Tokyo Live* 2LP, **UK Subs** *UK Subversives* 2LP, **Ultramagnetic MCs** *The MCs Live At The Brixton Academy* LP, **The Verve** *No Come Down* LP, **Vince Guaraldi** *It Was A Short Summer, Charlie Brown* green LP, with unissued bonuses, **The Wailers** *The Best Of* LP, **The Who** *Story Of* coloured 2LP, **Wilco** *The Whole Love Expanded* 3LP with bonuses, **Willie Nelson** *Phases And Stages* 2LP, **X-Ray Spex** *Conscious Consumer*, *Germ Free Adolescents* picture disc LPs, **The Yardbirds** *Psycho Daisies*, *Five Live* LPs, **Yes** *Yale Bowl 71* LP, **Young Thug** *Jeffrey* blue LP, **Yusef Lateef** *Atlantis Lullaby* 180g 2LP.

Additionally, **The Beatles** 3" turntable package is available, including 3" singles of Want To Hold Your Hand, Till There Was You, Saw Her Standing There, She Loves You, plus a Bluetooth transmitter for vinyl streaming to speakers, and a carrying case. Other participating *RSD* territories include Australia, Belgium, Canada, France, Germany, Hungary, Ireland, Italy, Japan, Mexico, Netherlands, Poland, Spain and the US.

See recordstoreday.co.uk, recordstoreday.com, and more on page 16.

Memorabilia lane
Auction houses around the world

On 18 February, Black Sabbath's **Tommy Clufetos**' drum kit was offered via goldin.co. ■ A 31 January auction of 122 lots from **Mark Knopfler** via christies.com raised £8,840,160. The sale included 28 guitars, with a 1959 Les Paul making £693,000, and some of the others, £592,200, £504,000 and £415,800. ■ A 2 March analogr.com auction included **The Beatles** 1964 tour shirts, Goodbye handwritten lyrics (estimate, $150,000), **John Lennon** writing desk/chair ($75,000), suit, drawing, **Paul McCartney** guitar, **Ringo Starr** hat, jacket, drums, **George Harrison** jacket, T-shirt, **Pete Best** signed drumhead. ■ Backstreet Boys' **AJ McLean**'s 5,330 feet^2, five-bed, five-bath house, Westlake Village, California, with pool, spa, jacuzzi, 0.7 acres, was offered in January via realtor.com for $3.5 million. ■ In February, Katherine Schofield was appointed Head Of Rock, Pop, & Film at Sotheby's Science & Popular Culture, London. She was former Head Of Entertainment & Popular Culture, London Bonhams, and is joined by Popular Culture specialist, Joseph Robson, of Christie's and Bonhams. A 27 February auction via bonhams.com included AC/DC's **Angus Young** cap, **Tina Turner** dress, **Ike Turner** top, **Aerosmith** coverall, guitar, demo cassettes from **Hole**, **Blind Melon**, **Radiohead**, **Nirvana**, **Kurt Cobain** handwritten note re **John Lennon**'s Dakota Building, guitars from **Alice In Chains**, **Jeff Beck**, **Journey**, **The Clash**. ■ A 24 February ha.com auction included **John Lennon**'s 0000006 **The Beatles** 'White Album', while their 11-13 April sale includes *Yesterday & Today* 'butcher cover' LP. ■ In February, Queen's **Roger Taylor**'s 4,300 feet^2, four-bed, five-bath house, Hollywood Hills, was listed by Douglas Elliman for $6.2 million. ■ In February, kings-auctions.com announced that among upcoming sales via its Beverly Hills office is *The Museum Collection* of hand-drawn art by **Michael Jackson**. ■ A 27 February juliensauctions.com sale included **Michael Jackson** jacket, $50,800, **Dolly Parton** outfit, $32,500, **Taylor Swift** guitar, $15,875, **Freddie Mercury** handwritten lyrics, $28,575, basses from Steely Dan's **Walter Becker**, $28,575, **Bill Wyman**, $26,000. ■ A 29 February auction via Dalshire, Carrollton, Texas, included **Paul McCartney** guitar. ■ In February, **Freddie Mercury**'s former home, Garden Lodge, Kensington, London, was due to be offered for private sale in excess of £30-million. ■ On 5 March, Beggars Opera's **Ricky Gardiner** offered guitars via gardinerhoulgate.co.uk. ■ On 7 March, Deep Purple's **Ian Paice** offered a drum kit for charity via eBay. ■ On 2 March, **REM** handwritten lyrics for Nightswimming were offered for charity via bid.whytes.ie.



Freddie Mercury unused handwritten lyrics on the block

HELLO IT'S ME
Pat McLoughlin

Pat McLoughlin of The Cyrkle on the US rockers' first studio set since 1970

How come you're back now?
We were approached by photographer, Daniel Coston, in Charlotte, North Carolina. He was very passionate about a new album and willing to invest his own funds. We did everything we could to talk him out of it [*laughs*]. But he wouldn't give up, so, we agreed, and began recording March 2020. Don Dannemann is the reason that The Cyrkle sounds the way it does, a solid songwriter, and he sings four of his own compositions, and nine of the 14 tracks in total. Mike Losekamp, for the first time, has a pair of original songs included, and he's a powerful vocalist on three of the songs. Dance With Me Tonight has a wonderful, magical feel and sound. Even the producer and Daniel surrounded the microphone and sang on it.

How long did it take?
Two days in March 2020, before Covid, then Don worked on new material at his home on the East coast. We downloaded his recordings in Columbus, Ohio, where the band is based, and we returned to the studio to add our contributions, finalising the album in summer 2023.

What happened during the albums interregnum?
We disbanded. Don Dannemann and the sadly departed Tom Dawes wrote jingles, including Don's 7-Up *Un-cola* campaign, while Tom did the "plop, plop, fizz, fizz. Oh, what a relief it is," for Alka Seltzer. They became CEOs of advertising companies. Marty Fried became a lawyer and passed from cancer. Earl Pickens became a surgeon and retired 2020. Mike Losekamp formed Green Light Sunday and released an Atlantic album in 1970. They disbanded and he worked for AT&T until retiring in 2009. We met there and played in local bands, including The Gas Pump Jockeys from 2014. Dannemann joined, and the band played their first show in 2016, filmed and recorded as *Full Cyrkle*.

What was the standout moment?
Going on the *Flower Power Cruise*.

Who's been the biggest help along the way?
Promoter Joe Merrione, and Daniel Coston, non-performing member of the band.

What do you put your longevity down to?
Red Rubber Ball inspired millions, and there's the band's deep ties to The Beatles on the '66 tour. There are few that have first-hand knowledge of John, Paul, George and Ringo. We want to be the first act to return to the Top 10 after an absence of 50-plus years, and the oldest band to appear on *Saturday Night Live*.

What's next?
Until we stare down the Grim Reaper, we'll go down fighting. We could end up the first band to perform with its members all over 100. Now that's a goal to strive for!

The Cyrkle* Revival *is on Big Stir.

Acoustic

James Toth Presents... Imaginational Anthem Vol XIII – Songs Of Bruce Cockburn CD, LP, with **Bill Callahan** (Giant Sand), Tompkins Square, 5 April. ■ **Peter Skellern** *Happy Endings (Expanded)* CD, 10 unissued bonuses, had a kickstarter.com campaign to 8 March. ■ ***The Memphis Royal Brothers***, with **Jim Lauderdale**, on Royal, in June. ■ **Darius Rucker** *Life's Too Short* book, Day Street, 28 May. ■ **Martin Simpson** *Skydancers* LP; 2CD with eight bonuses, Topic, 12 April. Due: March (22) Nitty Gritty Dirt Band's **John McEuen** *The Newsman: A Man Of Record*, Compass (29) **Beyonce** *Act II*, [TBC] April (5) Thrice's **Dustin Kensrue** *Desert Dreaming*, BMG May (10) **Angus & Julia Stone** *Cape Forestier*, PIAS, **Scotty McCreery** *Rise & Fall*, [TBC] (17) **The Avett Brothers** *XXXIII LXVIII CV*, Ramseur TBC **Lana Del Rey** *Lasso*, [TBC].

Blues

Joe Bonamassa *Live At The Hollywood Bowl With Orchestra* CD/DVD, CD/BD, 180g 2LP, August 2023, J&R Adventures, 17 May. ■ **Muddy Waters** *Sings Big Bill/At Newport 1960 Expanded*, five bonuses, Jasmine, 29 March. Due: April (5) **Nick Gravenites**/**Pete Sears** *Rogue Blues*, MVD.

Biz

On 1 March, Vinyl Nirvana, Wokingham, had a kickstarter.com campaign offering subscribers a recycled vinyl bowl, while seeking support to produce reused vinyl items including bowls, cake stands, flowerpots/planters, kitchen/toilet roll holders, shelving units and lamp shades. ■ Hard Rock Hotels are due to open at St George's Bay, San Giljan, St Julian's, Malta; ERC 235, No 30823, Gramado, RS; Rua Professor Joaquim Braga Paraipaba CE, Fotreleza; Ilha Do Sol, 470, R. Dezoito Ilha, Serteneja, Sertanopolis, PR, Brazil; Reverb, Feldtrasse 66, 20359, Hamburg, Germany. A Hard Rock Bristol Casino is planned at 500, Gate City Highway, Bristol, Virginia, 24201, US, while Hard Rock Hotel & Casinos are due at Tejon, Kern County, California; 4837, Albion Road, Ottawa, Ontario, K1X 1A3, Canada. See hardrockhotels.com. ■ On 1 March, the 12,500 feet^2 Carter Vintage Guitars opened at Paseo South Gulch, Nashville, with venue, studios, Hall Of Fame with photos/memorabilia.

Indie

Manic Street Preachers *Lifeblood 20th Anniversary Edition* 12-track CD, 2LP, red 2LP, 3CD/book with 34 bonuses, Sony, 12 April. ■ **Garbage** *Bleed Like Me* silver LP, *Deluxe* 2LP, 10 bonuses, 2CD, 18, BMG, 5 April. ■ Throwing Muses' **Kristin Hersh**/Iman Kakai-Lazell *Confessions, Lyrics & Nostalgia* book, Moochin' About, 25 March. ■ **Keane** *Hopes & Fears* coloured LP; 2CD, with *Live Recordings From Mexico City 2024*; coloured 2LP, blue, green 2LP, each with *B-Sides & Rarities*; 3CD adding unissued 13-track *Demos*; 3CD box with 7", lyric inner bag, repro ticket, two postcards, envelope, frame, poster, ➤

Photo: (Freddie Mercury lyrics) Julien's Auctions

nico

the marble index

desertshore

Reissues of the long out-of-print classic albums from 1968 and 1970

Featuring audio mastered from the original tapes

Including previously unreleased photos by Guy Webster

The Marble Index - Domino Mart Edition features a limited edition 7" of two tracks, "Roses in the Snow" & "Nibelungen", both previously unavailable on vinyl

LP / CD · 29.03.24

Domino

dominomusic.com

GARAGE ROCK

Left to right: Gibson CEO, Cesar Guiekian, Jimmy Page, Brian May, Tony Iommi

Gibson Guitars opens new Garage superstore/venue in London

RC attended the launch of the Gibson Garage London outlet at Eastcastle Street, on 22 February. Gibson's first flagship store outside the US marks the brand's 130th anniversary, with an offering of 300-plus guitars suspended in wall- and ceiling-mounted, rotating conveyor-belt displays. The ultra-plush emporium was opened by **Jimmy Page**, who unveiled his own signature double-beck 12/six-string guitar, out in March, and revealed that his trusted 70s model has been reproduced perfectly, down to its road-inflicted dings and distressing. It took 18 months for the axe to come to fruition, after Gibson technicians visited his home to make a 3D-printed copy of it. While Jimmy and Gibson's CEO, Cesar Gueikian, were coy about planned future signature instruments, it's unlikely to be their only collaboration this year.

The Garage features the Gibson Custom Shop Murphy Lab, which makes one-off guitars, and framed prototypes in wall-mounted cases from **BB King**, **Johnny Winter**, Metallica's **Kirk Hammett**, and Black Sabbath's **Tony Iommi**, who was in attendance, alongside Queen's **Brian May**. **James Bay** performed in the newly-revamped basement venue in front of the trio, and *RC* was reliably informed that more prototypes and vintage ephemera from the Nashville Gibson Garage are set to appear in London on a regular, rotating basis. The

> **"Prototype guitars from Nashville will appear on a regular basis"**

stairs leading to the venue house a gallery for exhibitions, the first of which is a selection of Gered Mankowitz prints on sale at £2,200-£3,000 each, including **The Rolling Stones, Marianne Faithfull, PP Arnold, Jeff Beck, Joan Jett, Paul McCartney, Gary Moore, The Jam, Kate Bush, Cat Stevens, Jimi Hendrix, Eric Clapton, Suzi Quatro, Cream** and **Noel Gallagher**. His 20-copy signed Gibson '78 Les Paul Custom guitar was available exclusively at the Garage's public opening on 24 February. Mankowitz's display is at the Garage for three months, before moving to Redhouse Originals Gallery, Cheltenham Mount, Harrogate, while his photobook on the Stones is out in March.

See Gibson.com, redhouseoriginals.com. Gered Mankowitz* The Rolling Stones Rare & Unseen *book is on Hachette, 28 March.

Photos: (Gibdon launch) Dave Hogan

Brian May plays his special red thing at the Gibson Garage, a couple of days before the premises went public

Left: May talks about joining the Gibson family

Right: James Bay with Messrs Iommi, Page and May

Left: prototype guitars in wall frames

Right: Page applauds the boss for his new signature double-neck

Left: Noel Gallagher signs his custom axe for charity

Right: hitting the high notes in guitar heaven

Indie Cont'd

notebook, Universal, 10 May. ■ **Flowered Up** *A Life With Brian* 12-track 2LP, orange, purple 2LP, 24-track 2CD with unissued, London, 19 April. ■ Ex-Belle & Sebastian's **Isobel Campbell** *Bow To Love* blue, yellow LPs; 2CD with 13 bonuses, Cooking Vinyl, 17 May. ■ The *London Tide* show at London's National Theatre, 10 April-22 June, includes new songs by **PJ Harvey**. ■ **EELS** *EELS TIME!* CD, purple, pink 180g LPs; box with CD, purple 180g LP, T-shirt, poster, print, hat, PIAS, 7 June. ■ **William Reid/Jim Reid** *Never Understood: The Story Of* ***The Jesus & Mary Chain*** book, White Rabbit, 5 September. Due: May (31) **Bat For Lashes** *The Dream Of Delphi*, Mercury KX.

Jazz

Josh Johnson (Red Hot Chili Peppers) *Unusual Objects*, Northern Spy, 5 April. Due: April (5) **The Keith Tippett Group** *Dedicated To You, But You Weren't Listening*, Cherry Red (12) **Kenny Garett** *Who Killed Al?*, Mack Avenue.

Metal

You Me At Six announced in February that they're to split up in 2025. ■ **Withering Scorn**'s latest, with **Shawn Drover**, **Glen Drover** (ex-Megadeth), **Joe DiBiase** (Fates Warning), **Henning Basse** (Firewind), Frontiers, in July. ■ **Freedom Call** *Silver Romance* CD, clear 2LP; box with 2CD, including *25 Years Of Metal*, calendar, poster, sticker, necklace, photocard, SPV, 10 May. ■ **Tarja** *What Lies Beneath* 180g 2LP; 2CD with 15 bonuses, earMUSIC, 7 June. ■ ***Saltpig***, with **Fabio Alessandrini** (ex-Annihilator), Heavy Psych Sounds, 31 May. Due: April (12) **Bloodbound** *The Tales Of Nosferatu: Two Decades Of Blood (2004-24)* BD, CD, AFM (26) **ACCEPT** *Humanoid*, Napalm June **The Eternal** *Skinwalker* TBC **Orden Ogan** *The Order Of Fear*, Reigning Phoenix.

Prog/Avant

Renaissance *Tuscany Expanded* 3CD, with *In The Land Of The Rising Sun – Live In Japan*, **Stackridge** *The Forbidden City – Live* 2CD/DVD, Bath Rondo Theatre, April 2007, Esoteric, 26 April. ■ **Glad** *A New Tomorrow*, with *Feelin' Glad*, *The Mono Singles*, **The New Breed** *The Mono Singles*, Cherry Red, 12 April. ■ *Reimagining The Court Of The Crimson King* CD, LP, with King Crimson's **Jakko Jakszyk**, ex-King Crimson's **Mel Collins**, ex-Megadeth's Chris Poland, **Marty Friedman**, Deep Purple's **Ian Paice**, ex-Hawkwind's **Alan Davey**, **Nik Turner**, **Paul Rudolph**, **Steve Hillage**, LA Guns' **Adam Hamilton**, ex-Rainbow's **Joe Lynn Turner**, ex-PiL's **Jah Wobble**, ex-Weather Report's **Chester Thompson**, Dream Theater's **James LaBrie**, Vanilla Fudge's **Carmine Appice**, **Jürgen Engler** (Die Krupps), **Todd Rundgren**, **Arthur Brown**, Cleopatra, 19 April. ■ ELP's **Carl Palmer** *Fanfare For The Common Man* 3CD/BD/book, with 36-track 3CD, BD with *The Rhythm Of Life* documentary, live/behind-the-scenes footage, BMG, 5 April. ■ **Gentle Giant** *The Missing Piece Steven* ➤

Prog/Avant cont'd

Wilson Remix 180g LP, with unissued outtake, CD/BD adding 5.1, Dolby Atmos, instrumental mixes, 10 promo videos, Chrysalis, 29 March. ■ **Brian Eno** *Eno* film, with Q&A, premieres at London Barbican, 20 April, while *Eno* eco-vinyl 2LP, pink, white 2LP, CD, are on Universal, 19 April. ■ **Il Sogno Del Marinaio** *Terzo* CD, LP, with **Mike Watt** (The Stooges), Improvised Sequence, 3 May. ■ **Yes** *Mirror To The Sky* 2CD/BD, with 5.1, Dolby Atmos, Instrumental mixes, InsideOut, 5 April. ■ Elliot Mintz *We All Shine On* **John Lennon/Yoko Ono** book, Dutton, 22 October. Due: March (22) **Nucleus** *Snakehips Etcetera*, *Roots*, *Alleycat*, Musea (29) **Eloy** *Chronicles I*, MiG April (19) **Bill Frisell** *Orchestras*, Blue Note (26) **Transatlantic** *Live At Morsefest 2022: The Absolute Whirlwind* 5CD/2BD/book, InsideOut May (3) Ani DiFranco's **Jharis Yokley** *Sometimes, Late At Night*, Rainbow Blonde, Bill Frisell's **Kenny Wollesen** *Latrala*, Motherly Love.

Pop+

In mid-April, a **George Michael** £5 coin is out via royalmint.com, along with a colour coin, 1/40oz gold proof coin, 1oz silver poor colour coin, 5oz silver proof coin and ¼oz gold proof coin. ■ **T.Rex** *Tanx* 2CD, 30 bonuses, 26 April, **Belinda Carlisle** 64-track *Decades Vol 3: Cornucopia* 4CD/book, 3 May, Edel. ■ **Rick Astley** *Never* book, Pan MacMillan, 10 October. ■ **Sparks** *No 1 In Heaven* white LP, 20 April, CD with bonuses, 17 May, **Noël** *Is There More To Life Than Dancing*, CD with bonuses, 17 May, Lil' Beethoven. ■ **Prince** *The Last Interview & Other Conversations* book, Melville House, 22 April. ■ **Blancmange** *Everything Is Connected* 10-track LP, 38-track 2CD, London, 11 May. ■ The **David Bowie** *Bowie Convention France*, La Java, Rue Du Faubourg Du Temple, Paris, 28 April, Simon Goddard *Bowie Odyssey 74* book, Omnibus, 9 May. Due: April (5) **Jessie Ware** *That! Feels Good!*, EMI (19) **David Holmes** *Blind On A Galloping Horse Remixes*, Heavenly May (24) **Kiesza** *Dancing And Crying Vol I*, Kartel TBC **Charli XCX** *Brat*, [TBC].

Post/Punk

UK Subs *The Album 1979-82* 5CD, with *Another Kind Of Blues*, nine bonuses, *Brand New Age*, 10, *Crash Course*, four, *Diminished Responsibility*, four, *Endangered Species*, two, Captain Oi!, 26 April. ■ **Poppycock** *Magic Mothers* CD, LP, with **Una Baines** (The Fall), Tiny Global, 31 May. ■ Bauhaus' **David J** 34-track *Tracks From The Attic* coloured 3LP, 2CD, box adding original cassettes, artworks, Independent Project, 3 May. A launch that day, with gig/Q&A/screening/exhibition, is at Bodecker Foundation, NW Quimby Street, Portland, Oregon. ■ **The Third Sound** *Most Perfect Solitude* CD, LP, with **Hakon Adalsteinsson** (ex-Brian Jonestown Massacre), bandcamp.com, 17 May. ■ Richard Balls *A Furious Devotion: The Life Of* ***Shane MacGowan*** expanded book, Omnibus, 6 April. ➤

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from **Blind Guardian**, **Lily Allen**, **Europe**, **Ringo Starr**, **HammerFall**, **Lady Gaga**, **All That Remains**, **Luciferian Light Orchestra**, **Rihanna**, **Amorphis**, **Solange**, **Volbeat**, **Biohazard**, **Gorillaz**, **Nile**, **Lynyrd Skynyrd**, **Lamb Of God**, **Post Malone**, **Killington Pit**, **The 1975**, **Lykke Li**, **Steven Wilson**, **Delta Goodrem**, **Ministry**, **Kid Cudi**, **Lisa Stansfield**, Annihilator's **Jeff Waters** (three), UFO's **Phil Mogg**, Therion's **Christofer Johnsson**, Faithless' **Sister Bliss**, HIM's **Ville Valo**, Years & Years' **Olly Alexander**, Metronomy's **Anna Prior** (on House Anxiety), ex-One Direction's **Liam Payne** (Republic), Dream Theater's **Jordan Rudess** (InsideOut), **Elles Bailey** (Cooking Vinyl), **Kate Nash** (Kill Rock Stars), **Kittie** (Sumerian), **Helloween** (Reigning Phoenix), **Sleep Token** (RCA).

CELLULOID HEROES

Projects due include Paul Thomas Anderson's next film, with HAIM's **Alana Haim**, in 2025; Sam Taylor-Johnson's **Amy Winehouse** biopic, *Back To Black*, soundtracked by **Nick Cave/Warren Ellis**, in cinemas, 17 May; Ridley Scott's **Bee Gees** biopic, via Paramount; Toby L's ***Blur*** *Live At Wembley Stadium* film, and a band documentary film, both in cinemas; Sam Mendes' **John Lennon**, **Paul McCartney**, **George Harrison** and **Ringo Starr** biopics, via Sony, in 2027; Smashing Pumpkins' **Billy Corgan**, in a series on The CW; Will Tracy's *The Regime* series, scored by **Alexandre Desplat/Alex Heffes**, on Sky Atlantic this month.

KIT & CABOODLE

Boygenius have a Broadkaster Jr signature guitar out via Gretsch Guitars, while Portugal The Man's **John Gourley** has an Electromatic Broadkaster; Slayer's **Kerry King** has an Overlord guitar out via Dean Guitars; Tool's **Adam Jones** has a Custom Silverburst guitar out via Gibson; Muse's **Matt Bellamy** has 10-copy Geo Mask V1 (£7,999) and 10-copy Geo Mask V2 (£13,999) out via Manson Guitar Works; Kreator's **Frederic Leclerq** has a LTD Signature bass out via ESP Guitars.

ACOUSTIC

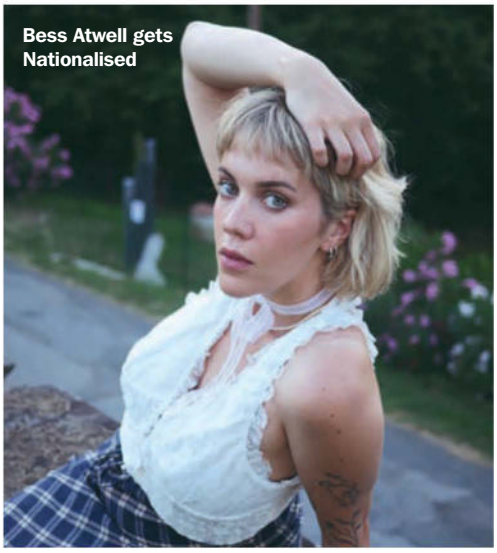
April (5) **Lizzy McAlpine** *Older*, co-producers Tony Berg (Taylor Swift), Jeremy Most (Norah Jones), RCA (12) **Misner & Smith** *All Is Song*, co-producer Bruce Kaphan (David Byrne), bandcamp.com (26) **Owen** *The Falls Of Sioux*, co-producers Zach Hanson (Low), **Sean Carey** (Bon Iver), Big Scary Monsters May (3) **Bowen*Young** *Us*, co-producers Sean McConnell (Buddy Miller), Roger Alan Nichols (Paramore), Snakefarm (24) **Bess Atwell** *Light Sleeper*, produced by The National's **Aaron Dessner**, Real Kind.

INDIE

April (5) **Katie Pruitt** *Mantras*, co-producers Jake Finch, Collin Pastore (Boygenius), Rounder (26) **Bears In Trees** *How To Build An Ocean: Instructions*, producer George Perks (You Me At Six), Sure Hope It Does May (3) **Rachel Chinouriri** *What A Devastating Turn Of Events*, producer Rich Turvey (The Coral), Parlophone (17) **Laura J Martin** *Prepared*, co-producer Iwan Morgan (Cate Le Bon), Summer Cities (24) **Girl & Girl** *Call A Doctor*, producer Burke Reid (Courtney Barnett), Sub Pop June (7) **The Mysterines** *Afraid Of Tomorrows* CD, LP, green LP/flexidisc, producer John Congleton (St Vincent), Fiction, **Swim Deep** *There's A Big Star Outside* CD, LP, clear LP, producer ex-The Coral's **Bill Ryder-Jones**, Submarine Cat.

JAZZ

April (19) **The Casimir Connection** *Reflection*, produced by ex-Crass' **Penny Rimbaud**, Caliban Sounds June (21) **Lake Street Drive** *Good Together*, producer Mike Elizondo (Sheryl Crow), Fantasy.



Bess Atwell gets Nationalised

METAL

May (3) **Wheel** *Charismatic Leaders* CD, 180g LP, co-producer Fredrik Thordendal (Meshuggah), InsideOut September (26) **Mimi Barks** *This Is Doom Trap*, co-producers MorgothBeatz (Machine Gun Kelly), **Brian Spencer** (Slipknot), Silent Cult.

POP+

March (22) **Kaleida** *In Arms*, producer Johan Hugo (MIA), Embassy One April (2) **Leo Sawakin** *Till You're Somebody Else*, producer Phil Ek (Fleet Foxes), bandcamp.com (19) **Tei Shi** *Valerie*, co-producers Mikey Freedom Hart, **Dave Sitek** (TV On The Radio), The Orchard.

PROG/AVANT

May (10) **Malini Sridharan** *Tombeaux*, producer **Julia Holter**, Birdwatcher.

PUNK+

April (5) **Kate Clover** *The Apocalypse Dream*, producer **Jonah Falco** (Fucked Up), SVR (16) **Whores.** *War*, producer Ryan Boesch (Melvins), The Ghost Is Clear.

ROCK

March (22) **Lil Lotus** *Nosebleeder (Deluxe)*, five bonuses, co-producers Matt Malpass (Blink 182), Mike Pepe (Taking Back Sunday), Epitaph April (12) **Junkyard Drive** *Look At Me Now* CD, LP, red LP, producer Soren Andersen (Glenn Hughes), Mighty Music May (24) **Collateral** *Should've Known Better* CD, red LP, picture disc LP, cassette, producer Dan Weller (Enter Shikari), Cargo June (14) **Hermanos Gutiérrez** *Sonido Cósmico*, produced by **Dan Auerbach** (The Black Keys), Easy Eye Sound.

Misner & Smith feel the Byrne

Photos: (Bess Atwell) David Pentecost, (Misner & Smith) Mike Melnyk

MUSIC MEMORABILIA & CONCERT POSTERS

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Buddy Holly & the Crickets "The Day the Music Died" 1959 Historic Concert Poster.
Sold for $447,000 | November 2022

The Beatles 1966 Shea Stadium NY Concert Poster, Newly Found Unrestored Condition.
Sold for $275,000 | April 2022

The Beatles "A Hard Day's Night" Mega-rare Theatre Lobby Spot 7-Inch Vinyl Record (United Artists, SP-2357).
Sold for $21,250 | February 2024

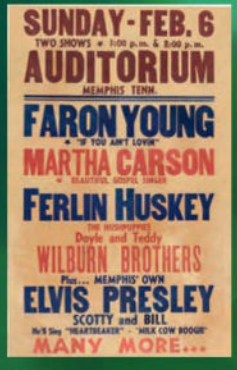
The Beatles Unused Concert Ticket for First U.S. Concert in Washington D.C. (1964).
Sold for $28,750 | February 2024

Meet the Beatles! Original Capitol Records Mega-Rare Moving Heads Store Display (1964).
Sold for $47,500 | February 2024

The Beatles Large Signed Pan American Flight 101 Menu Plus (10) Photos From the Flight to America (February 7th, 1964).
Sold for $100,000 | February 2024

The Beatles *Yesterday and Today* First-State Mono Butcher Cover w/Record (Capitol T-2553) Slabbed & Graded 9.0.
Sold for $112,500 | February 2024

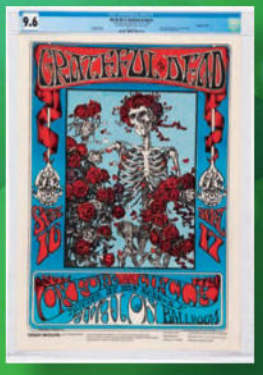
The Beatles *The White Album* No. #0000006 John Lennon's Copy, Top-Loader Stereo UK Pressing LP Vinyl Record with Inserts (Apple, PCS 7067/7068, 1968).
Sold for $162.500 | February 2024



Elvis Presley 1955 "Memphis's Own" Sun Records-Era Concert Poster (AOR-1.1).
Sold for $32,500 | July 2021

Jimi Hendrix Experience 1968 Large Stockholm, Sweden Concert Poster.
Sold for $25,000 | May 2023

Bob Dylan 1963 Town Hall, NY Autographed & Doodled Concert Poster.
Sold for $68,750 | November 2022



FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded Near Mint Plus 9.6.
Sold for $137,500 | April 2022

INQUIRIES: 877-HERITAGE (437-4824)

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Rock

UFO *Covenant/Sharks* 3CD, with *Live At Blind Melons, Buffalo, USA (1995)*, 19 April, **Waysted** *Won't Get Out Alive, Vol 1 (1983-86)* 4CD, with *Vices*, six bonuses, *Waysted*, *The Good, The Bad And The Waysted*, *Save Your Prayers*, three, 26 April, HNE. ■ **Deep Purple** *Machine Head Super Deluxe* box, with book, coloured LP, 3CD including remix, *In Concert 72*, unissued *Montreux 71*, BD with 5.1 quad, Dolby Atmos mixes, Universal, 29 March. ■ The Who's **John Entwistle** *The Ox Box Set* 6CD, 29 bonuses, Edel; *Smash Your Head Against The Wall*, *Whistle Rhymes*, *Rigor Mortis Sets In* LPs, Demon, 10 May. ■ **Warlord** *Free Spirit Soar*, two bonuses, High Roller, 10 May. ■ **Pearl Jam** *Dark Matter* CD, LP, silver LP, *Deluxe* CD/BD with Dolby Atmos mix, EMI, 19 April. ■ **Sonic Universe** *It Is What It Is* CD, LP, with **Corey Glover** (Living Colour), **Mike Orlando** (Adrenaline Mob), earMUSIC, 10 May. ■ **SiX By SiX** *Beyond Shadowland* CD, 2LP with four bonuses, with **Ian Crichton** (Saga), **Nigel Glockler** (Saxon), **Rob Berry** (3), InsideOut, 26 April. ■ **Alex Van Halen** *Brothers* book, HarperCollins, 22 October. ■ Ex-Manfred Mann's **Mike Hugg** *The Solo Recordings* 2CD, with *Somewhere*, *Stress And Strain*, Umbrella, 12 April. ■ **Def Leppard** *Pyromania* 2CD, coloured 2LP, with 22-track *Rarities* including unissued demo, *Deluxe* 4CD/BD box, adding *Live At Westenfalen Halle, Dortmund, Germany*, *Live At The LA Forum* CDs, BD with 5.1, Dolby Atmos mixes, five videos, Universal, 26 April. ■ **Twenty One Pilots** *Clancy* CD/book, cassette/photos, LP, white-black, red-black, grey-red, grey, yellow LPs; CD box with flag, poster, bandana; CD box with five stickers, three patches, poster, bandana, Fueled By Ramen, 17 May. ■ **Loverboy** *Live In 82* unissued, remix DVD/LP; CD/BD with HD mix, earMUSIC, 7 June. ■ *The Power Of The Heart: A Tribute To* ***Lou Reed*** 10-track silver LP, 12-track CD, with **Keith Richards**, **Angel Olsen**, **Rufus Wainwright**, **Joan Jett & The Blackhearts**, **Bobby Rush**, **Rickie Lee Jones**, **The Afghan Whigs**, **Lucinda Williams**, **Rosanne Cash**, LITA, 20 April. Due: March (22) **Don Broco** *Live From The Royal Albert Hall*, Live Here Now April (5) **Murray Head** *Say It Ain't So – Live*, Autumn Tone, **Foghat** *Slow Ride Live In Concert* CD/DVD, Cleopatra (12) **Dan Hicks & His Hot Licks** *Live In LA 1973*, Retroworld (26) **Lee Aaron** *Tattoo Me*, Metalville, **Alien Ant Farm** *mAntras*, Megaforce May (3) Stereophonics' **Kelly Jones** *Inevitable Incredible*, Ignition (24) Reverend & The Makers' **Ed Cosens** *Somewhere Between The Darkness And The Light* CD, LP, white LP, Townsend.

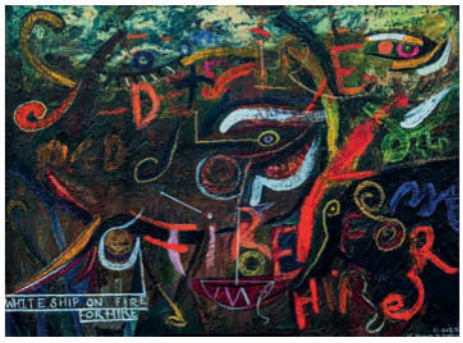
Reggae/Soul+

Creation Rebel *High Above Harlesden 1978-2023* 6CD, with seven bonuses, *Close Encounters Of The Third World*, *Dub From Creation*, *Rebel Vibrations*, *Starship Africa*, *Psychotic Jonkanoo* LPs, On-U Sound, 29 March. ■ **Silver Convention** *Save Me*, five bonuses, Omnivore, 29 March. ■ **Luther Vandross** *Luther* LP; CD with bonus, 17 April, *This Close To You* LP; CD with three bonuses, 7 June, Primary Wave. Due: March (29) **Ike & Tina Turner** *The Live In Concert Recordings*, Prestige Elite. ➤

Pictures At An Exhibition

Artwork, photos and ephemera on public display

The Sounds Of Southern Rock exhibition, including guitars from **Duane Allman**, Lynyrd Skynyrd's **Ed King**, **Charlie Daniels**' violin, clothing, props, record awards, and personal items from **Little Feat**, **Outlaws**, **Molly Hatchet**, is at the Grammy Museum, Cleveland, Mississippi, to 1 September. ■ The *Hip-Hop America: The Mix Tape* exhibition, including **Notorious BIG** jacket, **LL Cool J** hat, **Slick Rose** handwritten lyrics, is at Los Angeles Grammy Museum, to 4 September. ■ Ex-Siouxsie & The Banshees' **Kenny Morris**' *A Banshee Left Wailing* art exhibition is at Gallery X, Hume Street, Dublin, Ireland, to 23 March. ■ In February, the **Yoko Ono** *Music Of The Mind* art exhibition opened at London Tate Modern.



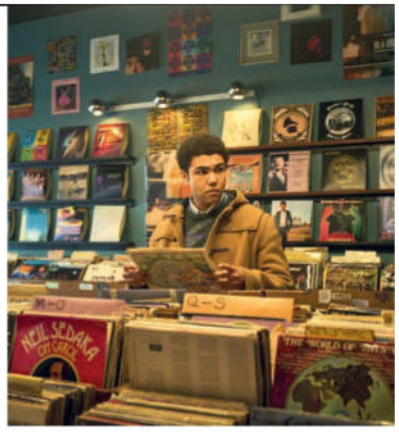
One of Banshee Kenny Morris' paintings on display

Talk of the town

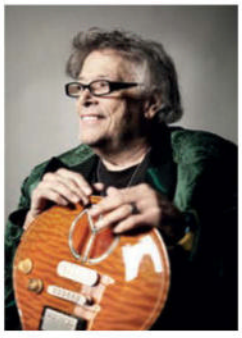
Peaky Blinders and *SAS: Rogue Heroes* writer turns his sights on the sounds of '81

RC attended the 26 February preview screening at London's British Film Institute of the first episode of the six-part *This Town* TV series from Steven Knight. It focuses on the trials and tribulations of a Caribbean-British/Irish family and opens with riots in Birmingham and Belfast, with a soundtrack backdrop from **Kae Tempest**, and contributions from, among others, **Celeste**, **Gregory Porter** and **Self Esteem**. A subsequent Q&A panel session included cast members **Michelle Dockery**, **Levi Brown**, **Jordan Bolger** and **Ben Rose**, whose own band plays at the London Earl's Court Troubadour in April. The cast perform original numbers in the production and, while ska features heavily in the score, the screenwriter owned that, in 1981, he was as much into country artists like Hank Williams and that he'd only been to a handful of gigs ever. One of the backdrops for the drama is the fictional Mecca Records shop, dressed in period ephemera and releases, overseen by **Freya Parks**, who appears in a future *The Collector* for *RC*.

This Town ***is due shortly on BBC One.***



Levi Brown, the poetical protagonist, peruses the racks, though a punter appears to have misfiled Neil Sedaka, and we're pretty sure that world music and dance are post-'81 genres!



Mountain's Leslie West, in-concert(s)

Cherry pie

Cherry Red label announces more upcoming catalogue delights

In February, Cherry Red revealed that it has acquired a cache of studio, live and visual material from **Swing Out Sister**, including *Beautiful Mess*, *Live In Tokyo*, *Private View*, *Almost Persuaded* and the *Tokyo Stories* DVD; **Al Stewart** *Live At The Howff*; ex-Traffic's **Jim Capaldi** *Memorial Concert*; 34 live recordings by **Purple Hearts**; **Edgar Broughton Band** BBC sessions; seven **Mountain** live albums from 2005; **Tim Hollier**'s first three albums, including his eponymous effort; sets by ex-Thin Lizzy's **Eric Bell**; five albums by **Mama's Boys**; various **JJ Barrie** outings; and three 70s studio albums by **Yellow Dog**.

See cherryred.co.uk.

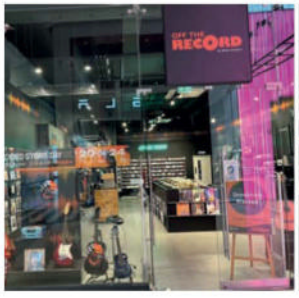
Off The Record

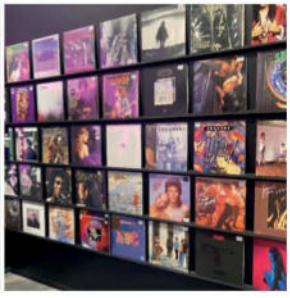
A charity shop participates in *Record Store Day* for the first time, as *Steve Burniston* reports

As featured in *RC* 543, Off The Record, Milton Keynes, is a remarkable record shop raising funds for the Willen Hospice charity. It's outgrown its original premises and moved to a new city centre home. Sandy Bell-Ashe told us that "the new shop has a lot more space, allowing an expansion into stocking new products as well as pre-loved. We started with a few new LPs, added instruments and accessories, and our footfall more than quadrupled, with lots of new customers. Next, we invited local acts to perform, and we've created a musical community. About a year ago, before we moved, we tried to take part in *Record Store Day*, but we didn't know the criteria and we were unable to officially celebrate it. We spent the year trying to ensure that we'd meet the requirements and set up various accounts, joined trade groups, and increased our suppliers of new records. The hard work's paid off, and we're the first charity music shop to celebrate *Record Store Day*. We're incredibly proud and excited to take part on 20 April and are opening two hours early, at 0800, until 1800. Midsummer Place is opening at 0600 in case people want to queue, and we're the only eligible shop in Milton Keynes. We'll be celebrating with live acts throughout the day".

The shop's success has seen it acquire many interesting, valuable donated records, one notable rarity sold being Nick Drake's *Five Leaves Left*, which made nearly £1,000. They also sell records from 50p, and everyone's welcome at this standout record shop.

Off The Record are at 67, Midsummer Place, Milton Keynes, MK9 3GB.





Off The Record are at 67, Midsummer Place, Milton Keynes, MK9 3GB.

Photo: (*This Town*) BBC/Banijay Rights/Kudos

Altogether Now

Noteworthy guest-spots this month

Apocalyptica *Plays Metallica Vol 2* CD, blue 2LP, Napalm, 7 June: Metallica's **Rob Trujillo**.
Camel's Colin Bass/Daniel Biro *More*, Sargasso, [TBC]: **Andy Latimer** (Camel).
Chris 'Badnews' Barnes *Badnews Travels Fast*, Gulf Coast, 26 April: **Jimmy Hall** (Wet Willie), **Walter Trout**.
Alice Coltrane *The Carnegie Hall Concert* (unissued), Impulse!, 22 March: **Archie Shepp**, **Pharoah Sanders**.
Circuline *CORE*, Inner Nova, 20 September: **Joe Deninzon** (Kansas).
Steve Conte *The Concrete Jangle* LP, Wicked Cool, 20 April: **Andy Partridge** (ex-XTC).
AG Cook *Britpop*, New Alias, 10 May: **Charli XCX**.
Grace Cummings *Ramona*, ATO, 5 April: **Mary Lattimore** (ex-Sonic Youth's Thurston Moore), **Drew Erickson** (Lana Del Rey).
Nikka Costa *Dirty Disco*, Kartel, 7 June: **Brandon Coleman** (Thundercat), **Greg Phillinganes** (Stevie Wonder), **Kaveh Rastegar** (Beck).
The Empty Page *Imploding*, Vociferous, 10 May: **John Simm** (Blossoms).
Sam Evian *Plunge* CD, LP, red, blue LPs, cassette, Flying Chord, 22 March: **Blonde Redhead**.
Joe Gideon *Altered Self*, Labelman, 3 May: **Jim Sclavunos** (Nick Cave & The Bad Seeds).
Daphne Guinness *Volcano*, Agent Anonyme, 19 April: **Guy Pratt** (Madonna), **Rob Shirakbari** (Burt Bacharach).
Hot Water Music *Vows*, Equal Vision, 10 May: **Thrice**, **Dallas Green** (Alexisonfire).
Hypersonic *Kaosmogonia*, shop.rockshots.eu, 12 April: **Mark Jansen** (Epica), **Francesco Paoli**, **Francesco Ferrini** (Fleshgod Apocalypse), **Emma Zoldan**, **Nils Courbaron** (Sirenia).
Ian Hunter *Defiance Pt 2* CD, 2LP with three bonuses, Sun, 19 April: colleague **Morgan Fisher**, **Robin Zander**, **Rick Nielsen**, **Tom Petersson** (Cheap Trick), **Brian May** (Queen), **Dean DeLeo**, **Robert DeLeo**, **Eric Kretz** (Stone Temple Pilots), **Lucinda Williams**, **Johnny Depp**, **Billy Bob Thornton**, **Benmont Tench** (Tom Petty), **Waddy Wachtel** (Jackson Browne), **David Mansfield** (Bob Dylan), **Tony Shanahan** (Patti Smith), **Steve Holley** (Wings), **Joe Elliott**, **Phil Collen** (Def Leppard), **Mike McCready**, **Matt Cameron** (Pearl Jam), **Chris Robinson**, **Rich Robinson** (The Black Crowes), **Taylor Hawkins** (Foo Fighters).
The HawtThorns *Zero Gravity*, Red Parlor, 5 April: **Ted Pecchio** (Doyle Bramhall II), **Nick Buda** (Kenny Chesney).
Humanist's latest, Bella Union, [TBC]: **Terry Edwards** (PJ Harvey), **Dave Gahan** (Depeche Mode), **Isobel Campbell** (ex-Bell & Sebastien), **Carl Hancock Rux** (David Holmes), **Ed Harcourt**.
Iron & Wine *Light Verse* CD, LP, yellow LP, Sub Pop, 26 April: **Fiona Apple**.
Infectious Grooves' latest, [TBC]: **Jay Weinberg** (Slipknot).
Justice *Hyperdrama* CD, 2LP, clear 2LP, picture disc 2LP, Ed Banger, 26 April: **Tame Impala**.
Slayer's Kerry King *From Hell I Rise* LP, gold, silver, red LPs, cassette, Reigning Phoenix, 17 May: colleague **Paul Bostaph**, **Kyle Sanders** (Hellyeah), **Phil Demmel** (Machine Head), **Mark Osegueda** (Death Angel).
Sarah King *When It All Goes Down* CD, LP, sarahkingsings.com, 29 March: **Josh Cournoyer** (Ben Folds).
Kneecap *Fine Art*, Heavenly, 14 June: **Radie Peat** (Lankum), **Grian Chatten** (Fontaines DC).
Kaia Kater *Strange Medicine*, Acronym, 17 May: **Taj Mahal**, **Aoife O'Donovan**, **Allison Russell**.
Knocked Loose *You Won't Go Before You're Supposed To*, Pure Noise, 10 May: **Chris Motionless** (Motionless In White).
Scott Lavene *Disneyland In Dagenham*, Nothing Fancy, 10 May: **Craig Finn** (The Hold Steady).
Heather Little *By Now*, Need To Know, 19 April: **Audley Freed** (The Black Crowes), **Duke Levine** (Bonnie Raitt), **Jared Taylor** (Emmylou Harris), **Patty Griffin**.
Telex's Michael Moers *As Is* CD, LP, Freaksville, 19 April: **Claudia Brücken** (Propaganda).
The Melvins *Tarantula Heart*, Ipecac, 19 April: **Roy Mayorga** (Ministry).
The Mavericks *Moon & Stars* CD, LP, 30 Tigers, 17 May: **Nicole Atkins**.
Bear McCreary *The Singularity* CD, LP, Spark & Shadows, 10 May: **Slash** (Guns N' Roses), **Serj Tankian** (System Of A Down), **Corey Taylor** (Slipknot), **Jens Kidman** (Meshuggah), **Buck Dharma** (Blue Öyster Cult), **Asdru Sierra** (Ozomatli), **Kim Thayil** (Soundgarden), **Scott Ian** (Anthrax), **Guthrie Govan**, **Bryan Beller** (The Aristocrats), **Mike Keneally** (Frank Zappa), **Ben Weinman** (Dillinger Escape Plan), **Steve Bartek**, **John Avila** (Oingo Boingo), **Warren Fitzgerald** (The Vandals), **Gene Hoglan** (Strapping Young Lad), **Joe Satriani**.
Opeth's latest, [TBC]: Jethro Tull's **Ian Anderson**.
OU 蘇醒 *II: Frailty* CD, coloured 180g LP, InsideOut, 26 April: **Devin Townsend**.
Old 97 *American Primitive*, ATO, 5 April: REM's **Scott McCaughey**, **Peter Buck**.
Paraorchestra *Death Songbook*, World Circuit, 19 April: **Brett Anderson** (Suede), **Seb Rochford** (Sons Of Kemet), **Adrian Utley** (Portishead), **Nadina Shah**, **Gwenno**.
The Don Powell Band *I Am The Beat*, Wienerworld, 29 March: **Bev Bevan** (ex-ELO).
Pernice Brothers *Who Will You Believe*, New West, 5 April: **Neko Case**.
Pharrell's latest, [TBC]: **Miley Cyrus**.
Joey Pollari *I'll Be Romance* cassette, bandcamp.com, 5 April: **Elizabeth Goodfellow** (Boygenius).
Jess Ribeiro *Summer Of Love*, Labelman, 12 April: **Jim White** (Xylouris White), **Dave Mudie** (Courtney Barnett).
Rocking Horse Music Club's latest, [TBC]: **Tony Banks** (Genesis).
Kati Ran *Sala* CD, LP, gold, smoke LPs, Svart, 24 May: **Mitch Harris** (Napalm Death), **Borgar Magnason** (Brian Eno), **Páll Guðmundsson** (Sígur Rós).
Jeff Slate *The Last Day Of Summer*, Schnitzel, 17 May: **Dave Stewart** (Eurythmics), **Earl Slick** (David Bowie), **Duff McKagan** (Guns N' Roses), **Ben Gordelier** (Paul Weller), **Lee Harris** (Nick Mason), **Jess Greenfield**, **Jeremy Stacey** (Noel Gallagher), **Ron Blair** (The Heartbreakers), **Mick Talbot** (The Style Council), **Steve Cradock** (Ocean Colour Scene), **Gene Parsons** (The Byrds), **Steve Holley** (Wings).
St Vincent *All Born Screaming* CD, LP, yellow, red, white, half-white LPs, Virgin, 26 April: **Josh Freese**, **Dave Grohl** (Foo Fighters), **Justin Meldal-Johnsen** (ex-NIN), **Stella Mogzawa** (Warpaint), **David Ralicke** (Beck), **Cate Le Bon**, **Dave Grohl**.
Dele Sosimi & The Estuary 21 *The Confluence* LP, bandcamp.com, 5 April: **Get Cape. Wear Cape. Fly**.
Jack Savoretti *Miss Italia*, [TBC], 10 May: **Zucchero**.
Chris Smither *All Of The Bones*, Signature Sounds, 3 May: **Chris Cheek** (Brad Mehldau).
The Comet Is Coming's Shabaka Hutchings *Perceive Its Beauty, Acknowledge Its Grace*, Impulse!, 12 April: **Andre 3000** (Outkast), **Miguel Atwood-Ferguson** (Ry Cooder), **Esperanza Spalding**, **Lianne La Havas**.
Taylor Swift *The Tortured Poets Department* LP, CD, cassette, Republic, 19 April: **Florence + The Machine**, **Post Malone**.
SZA's latest, [TBC]: **Paramore**.
Sia *Reasonable Woman* orange, clear LPs, pink, light pink LPs with variant sleeves, CD, Atlantic, 3 May: **Kylie Minogue**.
Tymon Dogg & The Dacoits *The Granada Sessions*, Tony Global, 7 June: **Youth** (ex-Killing Joke), **Dr Robert** (The Blow Monkeys).
Tomorrow's Rain *Ovdan*, AOP, 19 April: **Michael Denner** (Mercyful Fate), **Attila Csihar** (Mayhem), **Ben Christo** (The Sisters Of Mercy).
Urban Folk Quartet *True Story*, UFQ, 22 March: **Dave Pegg** (Fairport Convention), **Chris While**, **Kellie While** (The Albion Band).
Valley Lodge *Showers In Paradise*, Tee Pee, 19 April: **Doug Gillard** (Guided By Voices).
Funkadelic's Bernie Worrell *Wave From The WOONiverse* 2LP, ORG, 20 April: colleagues **Bootsy Collins**, **Fred Wesley**, **Scott Hogan**, plus **Jerry Harrison** (ex-Talking Heads), **Buckethead** (ex-Guns N' Roses), **Leo Nocentelli** (The Meters), **Stanton Moore** (Corrosion Of Conformity), **Fred Schneider**, **Steve Scales** (The B-52's), **Binky Griptight** (Sharon Jones & The Dap-Kings), **Smokey Hormel** (ex-Canned Heat), **Mauro Refosco** (Red Hot Chili Peppers), **Daru Jones** (Jack White), **Will Calhoun** (Living Colour), **Mike Watt** (Minutemen), **Norwood Fisher** (Fishbone), **Sean Ono Lennon**, **Marc Ribot**.
St Vincent's Amy Aileen Woods *The Heartening*, Colorfield, 29 April: **Fiona Apple**.
Donovan Woods *Things Were Never Good It They're Not Good Now*, End Times, 12 July: **Madi Diaz** (Harry Styles).

Heather Little plays if off pat

Soundtracks

John Powell *How To Train Your Dragon: The Hidden World Deluxe* 2CD, six bonuses, Varese Sarabande, 26 April. Due: May (3) **John Carpenter/Cody Carpenter/Daniel Davies** *Lost Themes 4: Noir*, Sacred Bones, **John Williams** *In Tokyo*, Deutsche Grammophon.

Vintage

Due: March (29) **Bob Gallion** *Wall To Wall Love*, **Big Joe Turner** *My Gal's A Jockey*, **The Beau-Marks** *Clap Your Hands*, **Skeets McDonald** *Rock It, But Don't Wreck It*, **Nellie Lutcher** *She's Real Gone*, Jasmine April (19) **Cliff Richard & The Shadows** *The Final Reunion* 2CD, Edel.

Big Joe Turner rides on

Got any news? Send it to tim.jones@metropolis.co.uk

Photos: (Heather Little) Carley Dumenil,(Grace Cummings) Tajette O'Halloran

The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

One of My Dying Bride's etched-effect coloured 2LPs

MARCH (22) ***The Gordian Knot*** coloured LP, Sundazed; **Sonic Youth** *Anagrama* LP, Sonic Youth; **Laura Branigan** *Branigan* red 180g LP, **Shocking Blue** *Single Collection Pt 1*, **Golden Earring** *Naked III* white 180g LPs, **Eddie Harris** *People Get Funny* pink 180g LP, **Stanley Turrentine** *Sugar* orange 180g LP, **Tony Joe White** *The Train I'm On* yellow 180g LP, **Paul Williams** *Phantom Of The Paradise* 180g LP, Music On Vinyl; **Del Amitri** *Twisted* 180g LP, UMR; **The Cure** *Paris* 2LP, CD, two unissued, Rhino; **Wham!** *Make It Big*, *Fantastic* LPs, Legacy; **The Lords Of The New Church** *Rockers* splatter 2LP, Easy Action; **Waxahatchee** *Tigers Blood* LP, blue LP, CD, *Deluxe* 2LP with bonus, Anti-; **HIM** *Tears On Tape* green LP, CD, BMG; **Shakira** *Las Mujeres Ya No Lloran* four variant sleeve LPs, CDs, *Diamond Edition* 2LP, nine bonuses, Sony; **Liars** *Mess* coloured 2LP, Mute; ***Montrose*** silver 180g LP, Friday; **Patrice Rushen** *You Remind Me* 3LP, Strut; **Alice In Chains** *Jar Of Flies* LP, Legacy; **Chuck Berry** *Reeling And Rocking* LP, Kuroneko; **Coleman Hawkins**/**Ben Webster** *Blue Saxophones* LP, Vinyl Passion; **Duke Ellington** *The Nutcracker Suite/Peer Gynt Suites No's 1 & 2* clear LP, **Patsy Cline** *Signature Collection* LP, Vinyl Passion; **Gojira** *The Link* picture disc LP, Listenable; **Stick Men** *Umeda* 2LP, Moonjune **(29) Texas & Spooner Oldham** *The Muscle Shoals Sessions* green LP, CD, PIAS; **Thievery Corporation** *Saudade* coloured LP, Primary Wave; **Ella Fitzgerald** *Clap Hands, Here Comes Charlie*, **Tony Scott** *Music For Zen Meditation*, **The Eddie Fisher Quartet** *The Third Cup* 180g LPs, Verve; **Sonny Rollins** *Night At The Village Vanguard* 180g 3LP, Blue Note; **Paris Hilton** *Paris* coloured LP, Real Gone; **Enrique Iglesias** *Final Vol 2* LP, Sony Latin; **Mansun** *The Dead Flowers Reject* LP, CD, Kscope; **Frank Sinatra** *In The Wee Small Hours*, **Sam Cooke** *Twistin' The Night Away* LPs, Waxtime; **Chuck Berry** *After School Session* LP, Vinyl Lovers; **Thomas Newman** *Spectre* white 2LP, CD, Decca; **Pete Jolly** *Seasons* LP, Future Days; Private Dicks' **Gavin King** *Skeletons* LP, Heartbeat; **Blue Öyster Cult** *On Your Feet Or On Your Knees* grey 180g 2LP, **Chapterhouse** *Whirlpool* white 180g LP, **Miami Sound Machine** *Primitive Love* red 180g LP, **Shivaree** *I Ought To Give You A Shot In The Head For Making Me Live In This Dump*, ***Bettye Swann***, **Lynyrd Skynyrd** *The Last Rebel*, ***Humble Pie*** 180g LPs, **Jongnic Bontemps** *Transformers Rise Of The Beasts Expanded* red, purple 180g 2LP, five bonuses, Music On Vinyl; **Big Boys** *No Matter How Long The Line Is At The Cafeteria, There's Always*, *Lullabies Help The Brain Grow*, *Where's My Towel/Industry Standard* coloured 180g LPs, Touch & Go; **Type O Negative** *Bloody Kisses* coloured 2LP, Run Out Groove; **Stereolab** *Aluminium Tunes* LP, Duophonic; **Lonnie Liston Smith** *Afro-Desia* LP, Mr Bongo; **Bob Marley** *Trenchtown Rock* yellow LP, LMLR; **10,000 Maniacs** *Twice Told Tales*, **Sid Vicious** *My Way* LPs, **Chrome** *Scaropy* silver LP, **Glenn Danzig** *Black Aria Ii* LP, orange, yellow LPs, **Harvey Mandel** *Shangrenade* green LP, Cleopatra; **Gregory Isaacs** *One Man Against The World* LP, Kingston Sounds; ***Azimuth*** LP, ECM.

APRIL (5) Vampire Weekend *If Only God Was Above Us* 2LP, clear 2LP, CD, Columbia; **Sheila E** *Bailar* 180g LP, Stiletto Flats; **Jerry Garcia Acoustic Band** *Ragged But Right*, *Almost Acoustic* 2LPs, ATO; **Anthony Williams** *Lifetime*, **Horace Silver** *Silver's Serenade* 180g LPs, Blue Note; **Einstürzende Neubauten** *Rampen – Apm: Alien Pop Music* 2LP, 2CD, Potomak; **Faust** *Momentaufnahme III*, *IV* LPs, Bureau B; **ABBA** *Waterloo* 45rpm 2LP, 3 x 7" box, three picture disc 7"s, 10", Polar; **Celine Dion** *My Love* 2LP, Legacy; **Marcus King** *Mood Swings* orange LP, CD, American; **Thunder** *The Magnificent Seventh* yellow, blue 2LP, CD, *Robert Johnson's Tombstone* red, pink 2LP, CD, *Bang!* White, yellow 2LP, CD, each with four bonuses, BMG; **Khruangbin** *A LA SALA* LP, gold LP, CD, cassette, Dead Oceans; **John Zorn** *New Masada Quartet Benefit* LP, Tzadik; **Animal Collective** *Prospect Hummer* LP, Domino; **Billy Joel** *52nd Street*, *Songs In The Attic*, *Turnstiles* LPs, *Live At The Great American Music Hall* 2LP, Legacy; **Buddy Guy** *Live At Montreux*, **Black Oak Arkansas** *I'd Rather Be Sailing* green LPs, ex-Hawkwind's **Nik Turner** *Sphinx* red LP, Cleopatra; **Sham 69** *Skinheads Are Magic* red LP, **UK Subs** *Live At The Roxy 1977* yellow LP, *Endangered Species* pink LP, UK Subs' **Charlie Harper** *Stolen Property*, **Suburban Studs** *Slam* white LPs, **Television Personalities** *I Was A Mod Before You Was A Mod* pink LP, Radiation; **Anoushka Shankar** *Chapter II: How Dark It Is Before Dawn* LP, Leiter; **Calexico** *Feast Of Wire* 2LP, with bonuses, Quarter Stick; **Cock Sparrer** *Hand On Heart* LP, picture disc LP, Pirates Press; **DJ Shadow** *Endtroducing* 2LP, PIAS; **Epica** *Omega Alive* splatter 3LP, Nuclear Blast; **Jokers Wild** *Step Outside Your Mind* LP, Sundazed; **Katatonia** *Discouraged Ones* LP, Peaceville; **Lionheart** *Welcome To The West Coast* LP, Fast Break; **Niney The Observer** *Sledge Hammer Dub In The Street Of Jamaica* LP, Burning Sounds; **Slim Whitman** *20 Precious Memories* red 2LP, Retroactive; **Symphorce** *Phorceful Ahead*, *Twice Second* LPs, Brutal Planet; **Art Ensemble Of Chicago** *The Spiritual* coloured LP, ORG; **The Ethiopians** *Engine 54*, **Sadus** *A Vision Of Misery* gold 180g LPs, **Babes In Toyland** *Nemesisters* purple 180g LP, **The Heptones** *Cool* Rasta orange 180g LP, **Scott Hamilton** *Live At De* Tor blue 180g LP, Music On Vinyl; **Rita Wilson** *Now And Forever* LP, Sing It Loud; **No Doubt** *The Singles 1992-2003* 180g 2LP, Interscope; **Fields Of The Nephilim** *Elizium Expanded* red 2LP, four bonuses, Beggars Banquet **(12) Linkin Park** *Papercuts* 2LP, blue, zoetrope 2LPs, CD, cassette, one unissued, Warners; **Thin Lizzy** *Life Live* blue 2LP, Friday; **Trifecta** *The New Normal* 2LP, CD, Kscope; **Die Partei** *Celaviemachinery* LP, CD, Bureau B; **Blue Öyster Cult** *Ghost Stories* LP, purple LP, CD, Frontiers; **Eagles** *To The Limit* 180g 6LP, 3CD, Rhino; **Sun Ra** *Inside The Lightworld* 2LP, CD, three unissued, Strut; **Willie Colon** *La Gran Fuga (The Big Break)* 180g LP, Craft; **The Wedding Present** *Watusi Deluxe* orange, green 180g 2LP/CD, 11 bonuses, Proper; **Four Tet** *Three* LP, Text; **Flotsam & Jetsam** *Live In Phoenix* orange LP, **Frontline Assembly** *State Of Mind* pink LP, **Hawkestrel** *Chaos Rocks*, **Judge Dread** *Rude Boy* red LPs, Cleopatra; **Fu Manchu** *Go For It.. Live!* orange, yellow LPs, At The Dojo; **Giant Sand** *Blurry Blue Mountain*, *Chore Enchantment* LPs, Fire; **Laura Veirs & Her Band** *Live In Brooklyn* LP, Raven Marching Band; **Ohio Express** *Yummy Yummy Yummy* LP, Goldenlane; **James** *Yummy* 180g LP, Virgin; **Stan Getz** *Getz/Gilberto* 2LP, Impex; **Stuck Mojo** *Hvy1* 2LP, Brutal Planet; **Todd Rundgren** *Johnson* LP, Cleopatra; **Dank Jones** *Electric Sounds Deluxe* LP, with unissued bonus, AFM; **Santana** *Amigos* purple 180g LP, **OMD** *The Punishment Of Luxury* blue 180g LP, **Saxon** *Dogs Of War*, *Killing Ground* gold 180g LPs/prints, **The Move** *Message From The Country* white 180g LP, **Stevie Ray Vaughan & Double Trouble** *Soul To Soul* red 180g LP, **TNT** *Realized Fantasies* turquoise 180g LP, Music On Vinyl; **(19) My Dying Bride** *A Mortal Binding* green, red, clear-smoke 2LPs, CD, Nuclear Blast; The Cult's **Billy Morrison** *The Morrison Project* LP, Ingrooves; **Jerry Garcia**/**LP Giobbi** *Garcia Remixed* LP, ATO; **Fu Manchu** *Signs Of Infinite Power* LP, yellow LP, **Radio Moscow** *New Beginnings* LP, purple LP, Svart;

MY PRECIOUS

Gareth Dunlop on Bob Dylan's *Blood On The Tracks*

"When I first started playing, it was all about the electric guitar. I'd no desire to sing or write songs. But I liked the sleeve of Bob Dylan's *Blood On The Tracks* and when I played it, everything changed. I wanted to learn how to write and sing. Twenty-odd years later, it still speaks to me."

Gareth Dunlop* Welcome To The House Of I Don't Know *is on Zenith, 19 July.

Jan Garbarek *Afric Pepperbird* LP, ECM; ***Matching Mole*** *Expanded* orange 180g LP, seven bonuses, **Bebel Gilberto** *Tudo* white 180g LP, **The Cramps** *Ultra Twist!* pink 180g LP, Music On Vinyl; **Vanden Plas** *The Empyrean Equation Of The Long Lost Things* blue LP, CD, Frontiers; **Merzbow** *Tsubute Mosaic* LP, Modern Obscure; **Praying Mantis** *Defiance* red LP, Frontiers; **Moonspell** *Under The Moonspell* box with *Under The Moonspell*, *Under Satanae* gold eco-LPs, *Anno Satanae* grfey eco-LP, mat, patch, Alma Mater; **Dionne Warwick** *A Special Evening With* purple LP, Goldenlane; **Don Dokken** *Solitary* LP, **George Lynch** *Kill All Control* 2LP, **Joe Lynn Turner** *The Sessions* red LP, Deadline; Black Oak Arkansas' **Jim Dandy** *Ready As Hell* gold LP, **Pat Travers Band** *Live! Sniffin' Whiskey At The Warfield* red LP, Purple Pyramid; **Melvins** *Tarantula Heart* LP, Ipecac; **Labi Siffre** *For The Children* 45rpm 180g LP, Demon; **T Bone Burnett** *The Other Side* LP, CD, Verve; **Herbie Hancock** *Speak Like A Child*, **Bobby Hutcherson** *Happenings* 180g LPs, Blue Note; **Ocean Colour Scene** *On Top Of Everything* 4LP, Demon; **Bruce Springsteen** *Best Of* LP, CD, Sony **(26)** **Tygers Of Pan Tang** *Live Blood* 2LP with three bonuses; CD, Mighty Music; **Meat Beat Manifesto/ Merzbow** *Extinct* LP, red LP, CD, Cold Spring; **Charles McPherson** *Reverence* 180g LP, CD, Smoke Sessions; **The Veronicas** *Gothic Summer* coloured LP, Big Noise; **Jess Glynne** *Jess* LP, red LP, CD, EMI; **Tina Turner** *What's Love Got To Do With It* LP, Rhino; **Desmond Dekker** *Live At Basins Nightclub 1987* LP, CD, Burning Sounds; **Gerry Mulligan** *Night Lights* 180g LP, Philips; **Chet Baker** *Jazz Pearls*, **Django Reinhardt** *Golden Classics* LPs, Diggers Factory; **Deicide** *Banished By Sin* LP, Reigning Phoenix; **Testament** *The Legacy*, *The New Order* splatter LPs, Nuclear Blast; **Catherine Graindorge** *Songs For The Dead* LP, CD, tak:til; **Rain Parade** *Emergency Third Rail Power Trip Deluxe* 2LP, 13 bonuses, Label 51; **Tygers Of Pan Tang** *Live Blood* 2LP, CD, tygersofpantang.com.

MAY (3) **The Lemon Twigs** *A New Dream Is All you Know* cream LP, green LP/postcard, pink LP/print/ flexidisc with two bonuses, CD, cassette, Captured Tracks; **Culture** *Two Sevens Clash* LP, Shanachie; **Emily Barker** *Fragile As Humans* LP, magenta LP, box with magenta LP, book, print, signed photo, CD/book with signed photo, Everyone Sang; **Jeff Beck** *Beck's Blues* LP, Charly; **The Magnetic Fields** *69 Love Songs* 6L, Merge; **The Cat's Miaow** *Skipping Stones: The Cassette Years '92-'93* 2LP, World Of Echo **(10)** ex-Skid Row's **Sebastian Bach** *Child Within The Man*, Reigning Phoenix; **Incubus** *Morning View XXIII* 180g 2LP, Virgin; The Bad Seeds' **Mick Harvey** *Five Ways To Say Goodbye* LP, CD, Mute; **Pokey LaFarge** *Rhumba Country* LP, New West; **Kenny Burrell** *Guitar Forms* 180g LP, Verve; ex-Nightwish's **Anette Olzon** *Rapture* red LP, CD, Frontiers; **Carly Simon** *No Secrets* LP, **The Monkees** *Headquarters* clear LP, **Todd Rundgren** *A Wizard, A True Star* magenta 2LP, **Warren Zevon** *Excitable Boy* red LP, Friday; **Kings Of Leon** *Can We Please Have Fun* LP, green, brown, red LPs, CD, cassette, Polydor; **Conrad Schnitzler** *Slow Motion* LP, CD, Bureau B; **Les Savy Fav** *Oui, LSF* LP, CD, Frenchkiss **(17)** Portishead's **Beth Gibbons** *Lives Outgrown* LP, CD, *Deluxe* LP/book, CD/book, Domino; **Blitzen Trapper** *100s Of 1000s, Millions Of Billions* LP, coloured LP, Yep Roc; Slayer's **Kerry King** *From Hell I Rise* coloured LP, Reigning Phoenix; **Jim Croce** *You Don't Mess Around With Jim 2023 Mix* LP, BMG; **Cymande** *Promised Heights* pink LP, Partisan; **Don McLean** *American Boys* LP, BFD; **Beth Gibbons** *Lives Outgrown* LP, Domino; **Dizzy Gillespie** *Soul & Salvation*, **Cal Tjader** *Huracan*, **Cannonball Adderley** *Live In Montreal May 1975* LPs, Liberation Hall; **Fucked Up** *Year Of The Hare* LP, Deathwish; **Jean-Luc Ponty** *Life Enigma* LP, MPS; **Little Feat** *Sam's Place* LP, Hot Tomato; The Monkees' **Micky Dolenz** *Puts You To Sleep* clear LP, Friday; **Paco De Lucia/Pepe De Lucia** unissued

Jimmy Eat World's exclusive online live-stream double-album

Pepito Y Paquito 2LP/CD, BMG; **Jean Luc Ponty** *Life Enigma* 180g LP, CD, MPS; **Collective Soul** *Here To Eternity* coloured 2LP, CD, Fuzze-Flex **(24)** **Paul Weller** *66* 180g LP/poster, green, blue 180g LPs/posters, CD, cassette, *Deluxe* 180g LP/10", 2CD, four bonuses each, Polydor; ex-Nick Cave & The Bad Seeds' **Barry Adamson** *Cut To Black* LP, CD, BAI; **Jimmy Eat World** *Clarity: Phoenix Sessions* orange 2LP, jimmyeatworld.store; **Bob Marley** *Exodus* alternate sleeve LP/10", four bonuses, Island; **David Bowie** *Diamond Dogs* 45rpm LP/poster, picture disc LP, Parlophone; **Duke Ellington/ Johnny Hodges** *Back To Back* **(31)** **Diana Krall** *The Look Of Love* 180g LPs, Verve; **Crowded House** *Gravity Stairs* blue LP, CD, BMG; **Richard Hawley** *In This City They Call You Love* LP, blue, yellow LPs, CD, BMG; **Christopher Cross** *A Night In Paris* 2LP, Edel; **John Lee Hooker** *The Cream* cream, red 2LP, **Lee 'Scratch' Perry** *Black Ark In Dub* silver LP, LMLR; **Richard Thompson** *Ship To Shore* LP, orange LP/print, blue LP/flexidisc, CD, New West; **Rhapsody Of Fire** *Challenge The Wind* orange, grey 2LPs, CD, AFM.

JUNE (7) **John Lee Hooker** *Burning Hell*, **Skip James** *Today!* LPs, Bluesville; **Seasick Steve** *A Trip A Stumble A Fall Down On Your Knees* orange, brown, yellow LPs, CD, cassette, So; **Kelley Stoltz** *La Fleur* LP, CD, Agitated; **Gary Wright** *The Dream Weaver*, **Johnny Winter** *Live Bootleg Series Vol 14*, ***The Monkees*** *(Mono)* splatter LPs, Friday; **Joanne Shaw Taylor** *Heavy Soul Music* LP, Journeyman **(14)** **Royal Trux** *Twin Infinitives* silver 2LP, Fire; **The Tommy Bolin Band** *Live At Ebets Field 5-13-76* picture disc LP, Friday; **Archie Shepp** *The House I Live In* LP, Steeplechase; **Carly Pearce** *Hummingbird* yellow 2LP, CD, Big Machine; **Billie Holiday** *Body & Soul (Mono)* **(21)** **Jesse Malin** *Chasing The Light* LP, Wicked Cool **(28)** **Johnny Hodges** *Blues Aplenty* 180g LPs, Verve.

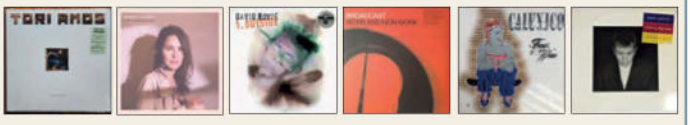
JULY (5) **Kasabian** *Happenings* LP, picture disc LP, CD, Columbia; **Diana Krall** *When I Look In Your Eyes* 180g 2LP **(12)** **Sonny Stitt** *Blows The Blues* **(26)** **Gerry Mulligan** *Meets Ben Webster* 180g LPs, Verve; **Maurice White** *Manifestation* LP, P-Vine.

AUGUST (16) **Sonny Rollins** *East Broadway Run Down* 180g LP, Impulse **(30)** **Stan Getz** *Sweet Rain* 180g LP, Verve.

SEPTEMBER (6) **Nina Simone** *In Concert* 180g LP, Philips **(15)** **Ben Webster** *At The Renaissance* 180g LP, Contemporary **(20)** **Sarah Vaughan** *Sassy (Mono)* 180g LP, EmArcy **(27)** **Diana Krall** *All For You* 180g 2LP, Verve.

MY TOP 6!

Readers' stand-outs from their record collection



Tori Amos *Little Earthquakes*
Possibly my most life-changing album – it was through a mutual love of Tori's 90s output that I met the future missus in 1997. Such a great collection of songs. I probably prefer the next two of hers, but this is where it all began.

Salomé Leclerc *Mille Ouvrages Mon Coeur*
An amazingly inventive and creative singer-songwriter from Quebec. Deceptively stripped back – this is complex stuff. Probably my favourite album of all time (currently). Où On S'est Trouvé is a masterclass in songwriting, sound and production.

David Bowie *1.Outside*
I think this was delivered about a month before he died. I know *Blackstar* was (understandably) the big cheese at that moment, but this amazing, unique and crazy album had never been released complete on vinyl before. From the instant it was released in 1995 it became my favourite Bowie LP, so was thrilled when this edition was announced 20 years later. Hearts Filthy Lesson is an absolute banger. The whole thing still excites.

Broadcast *Work And Non Work*
Whenever I read a review of something new, and this band is referenced, I'm straight in there with interest on maximum pique. First heard The Book Lovers one afternoon when Neil Hannon was chairing a session on XFM, and from that moment became an avid fan.

Calexico *Feast Of Wire*
This captures the band at their peak. The glorious *desert noir* of earlier records is still present but bolstered with more songs. More than any band, they sound of a *place*: you can't help but feel the heat. Black Heart is a classic dripping with atmosphere, and Güero Canelo is some of the funkiest three minutes you can get.

Peter Gabriel *Shaking The Tree (Twelve Golden Greats)*
I think this is possibly my first 'serious' album? Originally owned on cassette, then CD, and then used vinyl (mostly to frame it complete with wonky sticker). I think I had this before So. You just can't beat a blooming brilliant best of – Talk Talk, A-ha, and Duran Duran contend, too.
David Heil

The Vinyl Flat Record Flattener (right), de-warps unflat vinyl (left) in an hour or so

DECEPTIVE BENDS

As the climate gets hotter, the risk of warped records looms larger. **Tim Jones** grapples with the shape of things to come

In *RC* 541 (February 2023), we looked at vinyl's relatively low – compared to streaming – carbon footprint, while recycled eco-vinyl LPs regularly appear in *The Vinylist*. But as things warm up round the globe, more of us may face a threat to our beloved collections, unless they're stored in temperature/humidity-controlled conditions that obviate the effect of direct sunlight. We've probably all seen (if not heard) a warped record at some point, whether that's vintage vinyl that was mishandled during its manufacture at a pressing plant, or was stored over a protracted period in – heresy! – a darn horizontal pile of records, rather than vertically, which leads to pressure upon the records that causes warping. Then again, a record may have been stored ostensibly more carefully in unplayed Mint, sealed condition, in its original shrink-wrapping. But, over time, this plastic 'protector' can distort both the record sleeve and the vinyl within it, so always take a record out its shrink-wrap, unless you want to risk eventual warping.

Anyone who's made another basic mistake by storing unplayed vinyl in an attic, shed or garage, may have found that, when they've returned to it after a lengthy period, the vinyl's record sleeves inside 'protective' plastic outer sleeves have 'sweated' due to humidity and adhered to the outer, while the vinyl resting inside an inner sleeve no longer lies flat on the turntable. If you're lucky, it may still play, albeit in an unsightly, motion-sickness inducing way, maybe with 'wow and flutter', or sonic distortion, though this might be reduced by sticking a coin or other light weight onto the disc. Then again, it may not even play at all, rendering the record almost worthless, while raising its owner's blood pressure.

Most collectors will have little sympathy with anyone who stores their vinyl in such deleterious conditions, but the heating up of the planet could affect anyone who buys vinyl from online vendors who ship records to their customers via postal or courier services. In 2021, hypebot.com reported that recent heatwaves in the US meant that some records shipped to customers were warped in transit and turned up in far from Mint condition. Consequently, some labels who supply records direct to customers, such as Joyful Noise, put stickers on their vinyl packages, warning shippers not to place them in direct sunlight. Others like Ba Da Bing sought to avoid warping in transit by contacting customers to offer premium postage that would cost more, but would be faster than standard deliveries, thereby reducing the risk of exposing vinyl to damaging heat en route. However, as many people will attest, especially since the impact of Brexit and Covid, international and national postal services are not always what they should be, and parcels often take longer to arrive than pre-2020 (sometimes not at all!).

"Recent heat waves warped LPs in the post"

So, if we're confronted with either a new or an old record that's warped, and if we're unable to get a refund, or a guaranteed non-warped replacement, is there anything that we can do to de-warp the vinyl? In essence, there are two options: DIY, and professional assistance.

If you choose to try to de-warp vinyl yourself, there are two main methods, though *RC* doesn't endorse either, your Honour. One involves placing a cleaned record between two or more heavy, larger objects, such as books, and leaving it there for a few days, weeks or even months. Following this lengthy attempted flattening, it may or may not play correctly. Alternately, one can apply heat to try to soften the vinyl back to its original plane. This requires placing vinyl between two heat-resistant pieces of tempered glass, then putting the 'sandwich' in a pre-heated oven at around 55-60 Celsius for a few minutes, and before any odd smell or disconcerting 'pop' emanates from within! The record should be removed with oven gloves and left to cool to room temperature before assessing its level. The process can be repeated as required, perhaps increasing the temperature and/or the length of heating, though either process involves trial and error, and some risk.

Consequently, one could choose a machine designed for the job, such as the $149 Vinyl Flat Record Flattener, which has been used by 10,000-plus customers since 2011 and gained a 4.7/5 rating. It claims to be effective with or without heat, and to flatten records in one or two hours, so, shelling out on such a product could be worth the investment, if you've several warped items in your collection. Instead, while *RC* doesn't endorse any particular de-warping service, Perfect Vinyl Forever in the US affirms that, for $12, it "can safely flatten your warped records," though it cautions that "records must be cleaned before being flattened to ensure contaminants are not embedded into the record during the flattening process. PVF utilises a four-hour flattening cycle in $2,000 record-flattening machines. This will fix nearly all dish warps and most edge warps. Your records will play true and be free from inaccurate sonic artifacts such as pitch and speed variances and channel imbalance problems. If your records are not playable after our de-warping service, we will refund the flattening fee". And fingers crossed that the records don't get warped en route back to the customer!

See perfectvinylforever.com, vinylflat.com, hypebot.com. Have you de-warped a record? Let us know your experiences via rc.editorial@metropolis.co.uk

Credit: (vinylflat.com)

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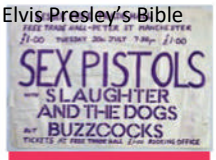

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Beatles Please Please Me in MONO LP

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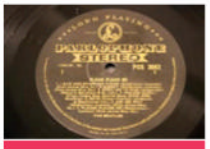
Please Please Me



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U2 signed copy of their War LP

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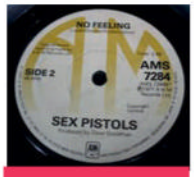
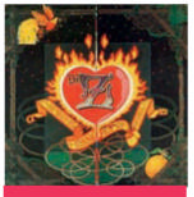
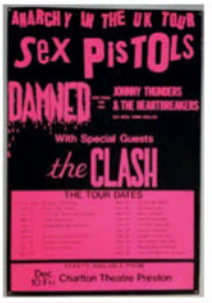


SOLD £20,460



SOLD £4,100



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SOLD £4,685

SOLD £3,200

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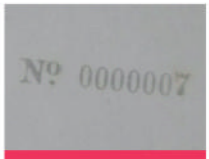
SOLD £13,144



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David Bowie Signed Takamine Acoustic Guitar

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OMEGA AUCTIONS

The Collector

This month: **Steven Allain**

Rock and robins: wildlife obsessive and heavy metal fan Steven Allain

Steven Allain is a PhD student and herpetologist at the University of Kent, where he studies the population dynamics of grass snakes in the UK, and the impact of an emerging infectious disease, which may be of conservation concern. Despite his current academic endeavour, he has a strong passion for music and the high-fidelity sound associated with vinyl records. Steven has always been fond of wildlife, and this is evidenced by his record collection. His passion for rock music is also reflected in his collection, which ranges from AC/DC to ZZ Top.

What do you collect, and why?
Aside from the records I collect in line with my musical tastes – heavy metal and punk rock – I also have a soft spot for vinyl that falls into the category of 'field recordings'. These are usually recordings that have been made outside, in nature, of wildlife calls or of the natural ambient soundscape. Given that some of them date back to the 50s, it must have been slightly tricky for the sound recordist to successfully capture the sounds they intended, as the equipment they were lugging around would have been gargantuan in comparison to today's technology. Most of these records take the form of bird calls – which must have been extremely handy in the days before the internet. How else would you have been able to learn to differentiate the calls between two or more bird species in the comfort of your own home, if you were never lucky enough to spot them in the wild? It's a great feeling to immerse yourself in the calls of the wild, with the gentle narration reminiscent of an early BBC Radio broadcast. Not only do you learn something new while relaxing; there is something inherently primal about it, too. Thankfully, you can enjoy those sounds even when you are thousands of miles away from where they were recorded – such as *Sounds Of The Serengeti*.

How big is your collection?
I've got a few hundred records in my collection, the majority being 12" and LPs. About a third of these are wildlife recordings or spoken word, in relation to wildlife/nature. Thankfully, though, my collection is rapidly expanding due to a number of sources, such as the numerous bargains that can be had on a certain online auction website, and through Discogs. I have a lot of catching up to do, when compared with other vinyl collectors out there!

What do you think it is worth?
According to Discogs, my collection is worth up to £4,500, although I am yet to fully catalogue everything I own because some of it is not on Discogs yet. I'm sure many would agree that it's not about the money or worth of your collection, it's about the enjoyment the records bring. Unfortunately, most of the wildlife recordings are nowhere near as collectable as those from well-known artists like Pink Floyd or The Beatles, meaning that they're not worth as much. This does, however, mean that you're likely to pick up a number of them for cheap in comparison.

How and where do you store it?
All of my records are currently stored in the appropriately sized Really Useful Boxes, next to my record player, a 60s HMV Model 2018 Stereomaster Stereogram. When I eventually get settled properly, after I've completed my PhD, I would love to buy some dedicated shelving to house my collection properly, which seems to be the done thing among serious collectors. Most of my 12" records are in plastic sleeves, too, to add an extra layer of protection. I'm hoping to do the same with my 7" records.

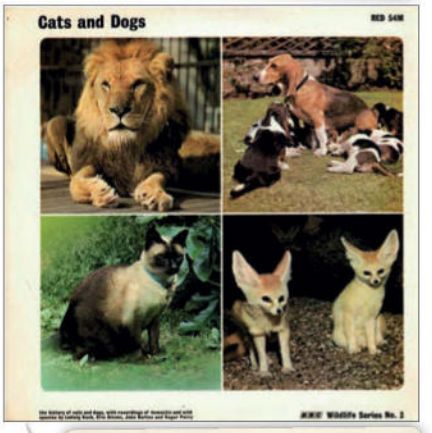
"IT'S GREAT TO IMMERSE YOURSELF IN CALLS OF THE WILD"

What's the rarest/most unusual/most valuable item you have?
Excluding the wildlife recordings I own that I'm yet to add to Discogs – which would indicate they're rare – the one that stands out to me is *Sounder Scouting No. 1 – Birds of The Countryside* released by the Warwickshire Boy Scouts. Again, it is a compilation 7" EP of bird calls (who would have guessed that?), but what makes it really interesting is that I own the only copy I've seen for sale. Additionally, I can only assume that there were supposed to be a series of records in the *Sounder Scouting* series, but from my research it appears to be the only one that was produced.

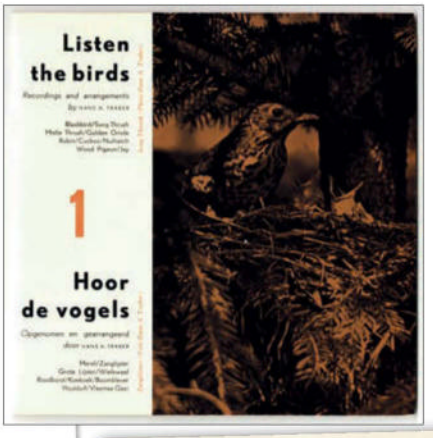
What elusive gem are you still looking for?
There are a handful of records out there of frog calls from around the world – as someone working in amphibian and reptile conservation, I'd really like to get my hands on them! The main two on my radar are *Sounds Of North American Frogs*,

Alice Cooper – *Constrictor* (MCA 254 253-1, LP, Europe, 1986) Estimated market value: £10

BBC Wildlife Series No 2: British Mammals And Amphibians (BBC Red 42M, LP, UK, 1969) Estimated market value: £6



BBC Wildlife Series No 3: Cats And Dogs (BBC Red 54M, LP, UK, 1969) Estimated market value: £6



Hans A Traber – *Listen The Birds* 1 (European Phono Club EPHT2, 7" EP, Netherlands, 1960s) Estimated market value: £5

Laurence Shove – *Estuary Birds* EP (Shell DCL 704, 7", UK, 1967) Estimated market value: £5

recorded by Charles M Bogert and released in 1957, and *Florida Frog Calls*, recorded by Richard A Bradley, released in 1978. These two records have been harder to acquire than others in my collection due to the fact that they were only released in the US and Canada, so trying to find one this side of the Atlantic has been extremely tricky. They're also extremely niche and it's unlikely many were originally sold, meaning that few likely exist out there. For those that do come on the market every now and again, they're currently out of my price range, especially when considering the price of postage from North America. I'll get my hands on them one day, though!

What's given you the biggest thrill?
In the 60s, Shell released nine 7" EPs recorded by legendary wildlife field recordist Lawrence Shove, who became one of the nation's best-known nature recordists. While the nine records, released between 1966 and 1969, may not be worth all that much, I'd like to track down each of them to complete the set. The buzz you get when collecting vinyl still fuels my purchases!

"THERE ARE A HANDFUL OF RECORDS OF FROG CALLS FROM AROUND THE WORLD"

How do you track stuff down?
I imagine my techniques are familiar to most within the record collecting community. I visit a number of record shops across a wide geographic area, mainly Kent and London, as well as attending record fairs. I also frequent charity or second-hand shops that have a tendency to sell vintage items, in the hope of finding some cheap gems that have been overlooked. A recent example of this was finding a near-mint copy of *Bird Sounds In Close-Up* by Victor C Lewis, in a charity shop in Tonbridge. Something I would like to get into, once spring graces us once more, is to attend car boot sales to boost my collection. Aside from the in-person and physical side of things, I also use eBay and Discogs to both monitor the price of records on my wish-list, and to purchase them when the time is right. More recently, I have discovered that there are some reasonably priced second-hand vinyl records available on Depop, which I hope to explore more in the near future.

What's your favourite record shop?
That's a tricky one. There is a hybrid coffee shop/record shop in Tunbridge Wells called Even Flow – I suspect named after the Pearl Jam song – that always has something worth spending money on. Thankfully, everything is reasonably priced so there is no need to re-mortgage your house to pick up a record you've been chasing for a while. There is a large selection of brand-new vinyl just sitting there to be browsed through (while you wait for your coffee to cool down), as well as a second-hand section downstairs in 'The Cave'. If there is something you want to listen to before buying, they're more than happy to play it for you over the café's speaker system. On top of all of that, Even Flow hosts live music, too. It really is a music lover's paradise! I rarely leave without a record or two in my hands.

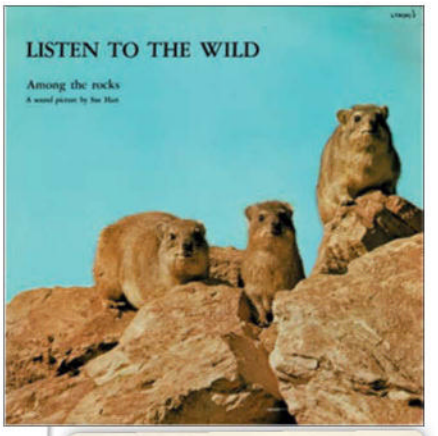
How often do you listen to your collection?
I listen to my collection almost daily. I like to have some ambient music or sounds playing while working, and thankfully, my collection helps with this. Sometimes I will sit down and listen to some punk rock, and then follow it up with something completely different such as *Cats And Dogs* from the BBC Wildlife Series. It helps when your record player has an autochanger, as you can cue everything up in a random order and just let it play to your heart's content.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
I most certainly have! It will surprise no one who knows me that I only purchased *Constrictor* by Alice Cooper because it had a snake on the cover. If you want to market a record to a herpetologist, just stick a frog or a snake on the sleeve, and it will be snapped up before you know it! Thankfully, there are not many albums that fall into this category (yet), which means my money is safe, for now.

How will you eventually dispose of your collection?
I've still got a number of years ahead of me (I hope), so I haven't given much thought to where my collection will go next. I currently don't have any children, but when I do, I guess the normal thing to do would be to leave it to them. Who knows, though? A day may come when I decide to sell them off, and use the proceeds to buy a second-hand sports car, or to pay for a holiday. I'm still a long way off mid-life crisis territory, so anything could happen! I'd very much like to keep hold of my collection for as long as possible, or until I can no longer enjoy it as I currently do.

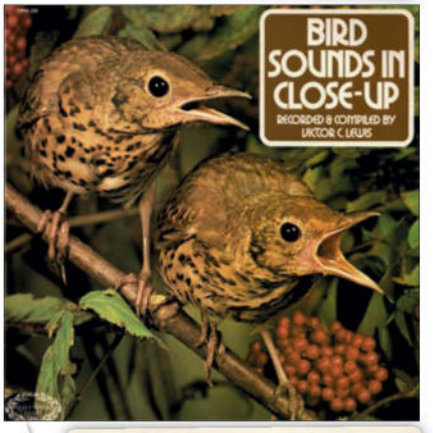
What's your all-time favourite record, regardless of value or rarity?
Another record that I really enjoy from the BBC Wildlife Series is *British Mammals And Amphibians*, which has the only recordings on vinyl of our native frogs and toads. If anyone else knows any better, I would love for them to get in touch! I know that probably isn't the answer that most would give, but in my line of work it is a valuable tool.

Steven aims to continue collecting records related to his passion of wildlife, building an even greater collection of analogue archival material.



Sue Hart – *Listen To The Wild: Among The Rocks* (EMI Brigadiers LTW(W) 2, LP, South Africa, 1975) Estimated market value: £2

The Peterson Field Guide To The Bird Songs Of Britain And Europe: Record 1 (Ornis RFLP 5001, LP, Sweden, 1969) Estimated market value: £6



Victor C Lewis – *Bird Sounds In Close-Up* (Hallmark/Marble Arch HMA 246, LP, UK, 1973) Estimated market value: £4

Grahame Dangerfield – *Sounds Of The Serengeti* (Music For Pleasure MFP 1371, LP, UK, 1970) Estimated market value: £4

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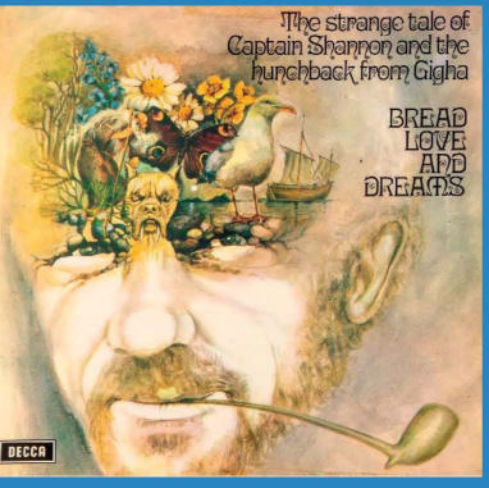

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VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

JOYCEFUL NOISE

Ian Shirley catches up with veteran rockabilly/R&B singer/songwriter Joyce Harris, whose singles of the 50s and 60s are now classic collectables

First Joyce: Harris circa 1961 at the time of I Cheated – "I wrote an answer song to The Slades' You Cheated and Domino signed me immediately"

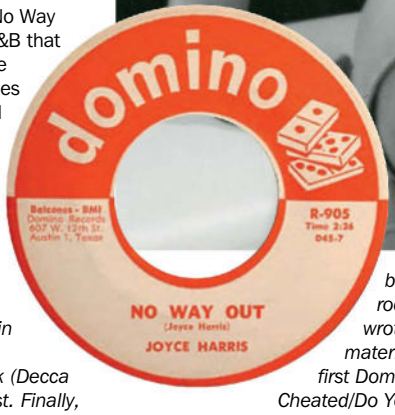
I have an American 7" on the Domino label by an artist called Joyce Harris. Interesting, as I see that Domino is a UK label but this is an American pressing. The tracks are No Way Out/Dreamer. It's a ballsy slice of R&B that sounds great. I wonder if you can provide any more information on Harris – she does not seem to have recorded and released many records despite having a phenomenal foghorn vocal style.

Martin Jones via email

Joyce Harris hailed from Kentucky but moved to New Orleans with her parents and first began singing with her sister, Judy. They signed to Dot Records as Judy And Joyce and their debut 7", He's The One/Hey Pretty Baby, was released in March 1958 (4515729, US, £20). The follow-up, Washboard Sam/Nursery Rock (Decca 930729, US, £15), was issued in August. Finally, Hey Pretty Baby/Rock And Roll Kittens on Seville (45101, US, £10) came out in November 1958.

When her sister decided to get married and settle down, Joyce Harris went solo. Though she cut her teeth playing R&B in New Orleans, she went down to Mexico where she fronted a big band. She released her first single – The Boy In School/It's You (UT 4004, US, £35), which sold poorly – on the UT label in 1959. While in Mexico, she was seen by a talent spotter at Domino Records, based in Austin, Texas. This was the first Domino Records; there have been many labels with the same name and it had nothing to do with the Domino Records formed in the UK in 1993 which still thrives today.

The original Domino, Stateside, had been set up by Lora Jane Richardson with other investors in 1957 and its roster included artists such as Ray Campi, Joyce Webb, The Slades and The Daylighters. With a powerful voice and material based on R&B and rockabilly, Harris wrote a lot of her own material, including her first Domino single I Cheated/Do You Know What It's Like To Be Lonesome, which came out in October 1960 (R 903, US, £30). The follow up – No Way Out/Dreamer (R 905, US) – became such a regional hit that it was licensed to Infinity Records in California (INX 005, US, £20). Harris also got to appear on the famous American Bandstand, beamed live into nearly every living room in the US. Her next single, Don't Knock It/Nobody But Me (Serock 2003, US, £100), was released in 1963 under the name Sinner Strong. On it, she changed musical gears and was backed by a gospel choir though vocally she still tore it up. There was one further single – Baby Baby Baby/How Long (Can I Hold Back My Tears) (Fun Records 305, US, 1965) – which is more soulful and a highly sought-after record on the Northern soul scene, changing hands for up to £300. There is also (we think) In Love Always/Hey Sweet Daddy (Stewart 620 O 4205, £40), though some believe this to be a different Joyce Harris. Your copy of the classic No Way Out is worth in the region of £40.



"I'M STILL MAKING MUSIC, I STILL SING, I STILL PLAY GUITAR"

In 1997 Ace Records released The Domino Records Story *which contained two unissued tracks by Harris and The Daylighters. These were versions of I Got My Mojo Working and Your Kind Of Woman. Showing that classic music still has legs, I Got My Mojo Working has just appeared in the new film* Drive-Away Dolls *directed by Ethan Cohen. Its American premiere was in February and it opens in the UK soon. Finally, to give you some real Value Added Facts, I was able to talk to Joyce who has fond memories of her career.*

How did you and your sister first get your record contract?

We used to sing together and they had a competition judged by couple of men from New York: Danny Kessler and I can't remember the

other man's name. They asked for all kinds of talent to come to Cosmos recording studio down in the French Quarter and my sister and I went down there. We were trying to sing and see if they might like what we did. We were the ones that they chose out of many other contestants and that is how it all began. They offered us a recording contract and we recorded for Dot and Decca records.

How did you come to write He's The One?
They wanted to know if I had original material and I did not even know what that meant. They said that means any songs that you have written yourself. So, I wrote a song called He's The One and I was still in high school. I just wrote it about a guy there in school: "He's the one in the tight blue jeans standing in the corner by the jukebox."

What was it like recording for the first time?
That was in Nashville at the Owen Bradley studios and they kind of considered us rockabilly. Like The Everly Brothers and some of the other people like that. It was amazing. We'd never been on an airplane, you know. It was very interesting and we sang in the studio with the Anita Carr Singers and it was magical. We loved it.

And what about promoting records such as He's The One and Nursery Rock?
It was great. When we had a record out they flew us around and we went to different record promotions to meet different DJs… and it really was unbelievable.

Why did your sister leave the duo?
She got married and that sort of took care of that as she wanted to be a homemaker. Then I just went out on my own and that is the beginning of my history.

How did you end up in Mexico?
I went down there and played at this huge place and I could not believe it. I did not speak Spanish and they did not speak too much English and I had a big Mexican band behind me, not some small goofy little band. They did not understand the music that I was playing so I had to sing a little bit to teach them so they could understand it. Anyway, it was a wonderful experience and I was down there for quite a while.

Can you tell me about signing with Domino records?
While I was in Mexico I was approached by someone and they wanted me to come to Domino Records in Austin, Texas, which I did and I auditioned for them. I told them I was a writer. They were not sure. They had The Slades there and they had a record out called You Cheated and I said, "I'll tell you what I'll do, I'll write an answer to that song tonight and I'll bring it to you tomorrow morning." Which I did. I wrote I Cheated and they signed me immediately because it was a good song, you know. It was my first single.

What was it like at Domino?
I enjoyed that because Sara Jane Richardson and the ladies who owned it were really great people. The Daylighters were signed to them and The Slades and they had a number of other

artists under contract. It was great because I lived at Sara Jane's house as I did not have any place else and I worked in the studio with the other groups and stuff. It was just a wonderful experience.

Do you remember recording No Way Out?
That was one big single, yeah. I actually wrote that song before I left New Orleans. At the studio in Austin, The Daylighters were available. The song had a New Orleans rhythm and in the studio they did not know what I was talking about. It was very hard to get them to play the music and learn the rhythm that went with No Way Out. I wrote the song originally about show-business because it was so hard – "I don't wanna go and I don't wanna stay" – but I changed it around into a love song. The Daylighters were in the studio with me and they tried to do their best but it was not the same as if I had musicians from New Orleans. But it worked because of Clarence Smith [the vocalist] who was with The Daylighters. When I was about to sing, I said, "Come in here and answer me. Whatever I say, you just answer it." He said "What?" I said "Come on!" So he did and that is how we did that great track in a small little studio down in Austin, Texas.

It sold well enough for you to appear on *American Bandstand*, didn't it?
I was on *American Bandstand*. Dick Clark was a great person but when I got on there they only put the camera up to my waist because they said I was too sexy. All I was doing was dancing, you know? I had just a sweater and skirt on and it was very strange to me that they would only put me on from the waist up. I was just dancing like you would normally dance at a sock hop. But it was great. The kids were all around that and I wish I had a copy, but I don't think they saved anything [on tape] they broadcast back then.

What was the reaction like when you sang live?
Very strange. Because then they did not have a lot of girl [rockabilly] singers and a lot of times when they saw me they could not believe that I was for real. I did not look like I sounded because I had red hair and was very voluptuous. I don't know what they expected but I was never what they thought I was going to be.

You had a striking look, didn't you?
That is right. I don't know what happened to all the pictures of me. We did not have cameras; I mean, we had cameras but the newspapers used to take all the pictures and I don't even know where they are as there were thousands of pictures taken of me.

How did the Sinner Strong single, Don't Knock It, come about?
After Domino, I went to California with that one. That was under the name of Sinner Strong. The name Strong was my granddaddy's name so that was a family name and it started out being spelt as Cina but they mispronounced it and made it Sinner! Strange! But it was too late to do anything about it when they had pressed the record so they just left it.

What was it like recording that?
I was there in the studio with Ed Townshend and a 25-piece back choir singing with me. It was great. Florence Greenberg [who had formed Tiara Records], she called me in Hollywood at the Columbia studios where we were recording and she told me to come straight to New York [to see her]. At the time I had not been home in a while so I decided I was not going to go to New York or anyplace else. I was going to take a break. Anyway, if I had gone they may have signed me as she told me that I was like a female Jackie Wilson because that was the way I sang – hard.

Can you recall what the recording of Baby Baby Baby, issued on Fun, was like?
That was Eddie Bocage. I worked with Eddie Bocage for a while, he was a great friend of mine. He wrote that song as well as the B-side, How Long (Can I Hold Back My Tears). I recorded that at his studio in the quarter in New Orleans. I sang with so many people there. Dr John, before he travelled all over the world, I used to work with him as I grew up with him. The Night Trippers and Earl Stanley, all those great musicians we had in New Orleans. The musicians I knew most about were the ones we met in New Orleans like Dr John and Fats Domino who were a sort of mixture of rockabilly and rhythm and blues.

Your version of I Got My Mojo Working was recorded but not released, wasn't it?
Sexy Ways and Mother He Treats Your Daughter Mean, those kind of songs, and Mojo, were just songs that I did. There were a lot of songs that I recorded that were not released and I don't even know where they are.

What do you think about your version of I Got My Mojo Working?
Mojo and all that stuff it is all part of that kind of music history. It belongs in a movie. It is very colourful. If you listen to the words, "Black cat boots", and all the good lyrics in it. I never heard anybody else sing it just like me and when I was in Austin, they had a little gasoline station on one of the highways and on Saturday nights all the people would gather there. I always have a very gravelly voice and I used to sing the Mahalia Jackson stuff and blues and gospel. I don't know where Janis Joplin got what she got but I think it's because she heard me singing the way I did because I came before her!

What are you doing now?
I'm still making music, I still sing. I am the director of music for a little church here in this area and I sing every Sunday. I still play guitar. I've always being singing. I quit for a while as I got married and I have a son who is in show-business and he is known from Mississippi to New Orleans. I still sing but not with a band. I use an acoustic Martin guitar that I still play when I sing.

I Got My Mojo Working/No Way Out (Ace NW 518, 7", £10) is out now.

SILKY HURLEY

I have an album in my collection by a singer called Joyce Hurley. I bought it some time in the 80s thinking it was soul but it was jazz. Not played it much but looking at the back of the sleeve I see that it was released in Australia in 1978. I bought my copy in the UK so it must have been shipped over here at some point. I was wondering if you had any more information on it as well as one of your valuations.

Lionel Tarrant via email

Joyce Hurley was born in Detroit and studied piano performance and music theory at South Carolina University. She won a postgraduate Rotary International Fellowship to conduct postgraduate studies at the University of Sydney's New South Wales Conservatorium. While there she became, I imagine, active on the local jazz music scene. One of the leading lights on this scene was the German-born impresario, Horst Liepolt, who had arrived in Australia in the 50s. Liepolt worked hard to establish and support the scene in both Sydney and Melbourne. One of his many activities was not only putting on bands at The Basement club in Sydney but also setting up the 44 Jazz Club. This became his springboard to establish 44 Records which, in the mid-70s, began to record and release records by the leading lights of the Australian jazz scene. There were not only 7" singles by singers including Nancy Stuart but also albums by the Brian Brown Quintet, the Charlie Monroe Quartet, The Ted Vining Trio and The Galapagos Duck.

Hurley must have come to his attention as she was put into the Earth Media Studio in Sydney to record an album with the David Martin Group. There were two sessions held on 13 November 1977 and 21 January 1978. The album, Joyce *(44 Records 6357718, Aus), was released later in 1978. Tracks such as Left Alone and How Are You Dreaming mined a rich seam of jazz balladry. The album also included a great cover of Herbie Hancock's fusion classic Maiden Voyage. 44 had national distribution across Australia though Phonogram and sales were reasonable. As time passed, like most of the 44 Catalogue of 30 or so releases,* Joyce *became sought-after worldwide. A Mint original is worth in the region of £400. Thankfully, it was reissued on CD in Japan in 2012 (Think! THCD 192, £20) and on LP by Portugal's Mad About Records in 2022 (MAR 065, £30).*

BARRE BASS

I got into jazz in the 70s and have fond memories of Mole Jazz in central London where I used to pick up a lot of my records. They had a special box near the till with records that were, as I recall, "rare as hen's teeth". Usually, the prices were out of my range but I did peck there a couple of times. As a fan of Charlie Mingus I always had a soft spot for bass players and so bought Barre Phillips' *Unaccompanied Barre* on the Music Man label. I think it cost me £40. Quite a sum back then when LPs were £2.99 to £4.99. I never played it much because it was somewhat free-form improvisational and not really my cup of tea. So it is Mint-minus I'd say. What is it worth now?

Stanley Fuller via email

Barre Phillips was born in San Francisco and took up the standing bass initially as a classical player but then moved to jazz. Moving to New York to become part of the free music scene, he appeared as a sideman with Archie Shepp's band on the New Thing At Newport *LP (HMV CSD 3551, UK, 1965, £30) split between John Coltrane and Shepp. Crucially, as well as playing on some of their albums, he toured Europe several times with the bands of Hungarian guitarist Atilla Zoller and pianist and bandleader Peter Nero.*

Barre came to London alone with his bass around 1968 and though strict Musicians' Union rules affected his ability to play live, he hooked up with baritone sax player John Surman and and joined his band. Unaccompanied Barre *(Music Man SMLS 601, UK, 1969) was recorded in a three-hour session in St James Norlands Church on 30 October 1968. John Surman wrote the liner notes, which stated: "From time to time, sounds from the outside world penetrate into the church and Barre's reaction to these sounds is quite fantastic." The record was issued on the Music Man label whose only other releases were a blues album by Tramp (SMLS 603, 1969, UK, £150) and* Firepoint, *a blues and folk compilation (SMLS 602, UK, 1969, £30).*

Unaccompanied Barre *did attract some reviews ranging from the* Music Business Weekly's *cautionary "slim sales potential" to the more effusive* Record Buyer *which stated, "Free-form jazz and not a little classical influence abound, and in many ways the album is a landmark." This was echoed by* Melody Maker *who enthused, "It is an intensely emotional record and virtuosi technique is subordinated to feeling, as it should always be. This record, if heard as widely as it deserves, could change the heads of a whole generation of bass players." It was one of the first solo bass albums ever released and sales were low; a Mint copy is worth in the region of £200. Barre was soon recording with Surman's group as well with Surman and drummer Stu Martin on* The Trio *(Dawn DNLS 3006, 2LP, UK, 1970, £100). Barre moved to France but went on to enjoy a very successful career.* Unaccompanied Barre *was reissued in 2022 in Italy on the Eargong label (EG 07, £20).*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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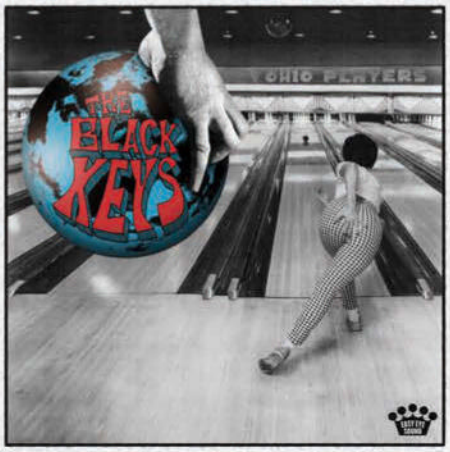
THE BLACK KEYS



OHIO PLAYERS
THE NEW ALBUM
OUT APRIL 5

nonesuch

EASY EYE SOUND

ON TOUR IN MAY

Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl

HIP-HOP ELECTRO

Dudley Jaynes delves deep into the formative hip-hop sound of the early 80s

In *RC* 447, we celebrated the transitional moment when disco rap came together with electro and early drum machine stylings on some classic, inaugural hip-hop releases. With hip-hop's 50th birthday this year (though of course the exact date is open to debate), we now focus on eight records, some very collectable in today's market and all brilliant exemplars of the genre. So what you are waiting for… go grab that Nike Windrunner, shell toes and a large slab of lino!

THE JONZUN CREW

Pak Man (Look Out For The OVC)
(Boston Intl BIR 682, 12", US, 1982) **£120**

The Johnson Brothers, Michael and Soni, would be the first crew to put Boston on the hip-hop map. This, their debut, is one of the most distinctive releases of the time and originally appeared on Boston International before they signed a deal with Tommy Boy Records. Michael, who would strike it lucky in 1982 discovering the group New Edition, left to pursue a solo career in 1986. Originals are very scarce and can be distinguished from the recent reissue by their F/W etching, label contours and texture as well as shade. Unfortunately, reissues are sometimes sold online as originals.

GRANDMASTER FLASH & THE FURIOUS FIVE

Scorpio *(Sugarhill SH 590, 12", US, 1982)* **£25**

This Sugarhill release is a stunning slab of vocoder electro-funk from one of hip-hop's first superstar crews, standing at the time in stark contrast to the rest of their catalogue which was generally rooted in the disco-rap sound with bona fide classics such as The Message and It's Nasty. This would be one of the final singles before the group split into two factions headed by Grandmaster Flash and Melle Mel respectively. The promo version (shown) has always sold for a slightly higher price than the commercial release.

NEWCLEUS FEATURING COZMO AND THE JAM ON PRODUCTION CREW

Jam On Revenge *(May Hew Records M 553, 12", US, 1983)* **£100**

Jam On Revenge is another scarce debut from one of hip-hop electro's most renowned crews. Newcleus began life as a Brooklyn-based DJ Collective known as Jam On Productions and would eventually emerge as the group Positive Messenger featuring Cozmo, Lady E, Niqu D and Chilly B before rebranding as Newcleus. Initially released on Mayhew Records, this single was an instant hit, affectionately known as the Wikki-Wikki song, which would be added to the title when it was picked up and popularised by Sunnyview Records.

THE WRECKIN' CRU FEATURING YELLA

Slice/Kru Groove *(Kru-Cut KC 001, 12", US, 1984)* **£90**

The Wreckin' Cru's first release featured Cli-N-Tel on vocals, Lonzo on production and Yella on drum programming and scratches. It's a great shame that recent films largely ignore the early West Coast hip-hop scene, a pioneering force in the music. Wreckin' Cru, which featured future NWA members Dr Dre and Yella, would release a series of great independent electro 12"s in the early 80s before signing a major record deal with Epic in 1986 – all a few years before the emergence of NWA. Originals complete with picture cover are very hard to find, but without the sleeve the record can be bought at a much cheaper price.

IMPERIAL BROTHERS

We Come To Rock *(Cutting CR 201, 12", US, 1984)* **£20**

Originally known as the Imperial Five, the crew began performing at parties alongside the likes of Kool Herc and others in the early 80s before reducing in size and enlisting the genius of Cutting Records' label boss Aldo Marin to create this electro monster. Aldo Marin had previously produced and mixed Hashim's standard-setting record Al-Naafiysh, which we examined in the first instalment. Both of these Cutting releases would appear on the much-celebrated *Streetsounds Electro* series.

FANTASY THREE

Summer/The Buck Stops Here
(CCL CCL301, 12", US, 1984) **£35**

Harlem-based Fantasy Three released three brilliant records in the early 80s of which this was the last, appearing on CCL Records, part-owned by two members of the group, Charlie Rock and Larry D. The third member of the crew, Silver Fox, is without doubt one of hip-hop's unsung heroes, directly influencing artists such as LL Cool J and Kool G Rap. In recent years he has resumed his recording career on Shaun Dowling's Hip Hop Be Bop imprint.

RUN-DMC

Black History/Slow And Low
(Jamille JAMILLE 001, 12", US, 2009) **£65**

This record is a slight anachronism as it was only released relatively recently. It was, however, recorded in the 80s and is both notable and sought-after in today's market. While Black History was only originally available on a cassette that came free with a Johnson Products hair styling kit in 1985, Slow And Low was a discarded track, recorded in 1984, for the group's second album *King Of Rock*, which would eventually be re-recorded for the Beastie Boys' *Licensed To Ill*.

KOSMIC LIGHT FORCE

Mysterious Waves *(Nightbeat Records NB 001, 12", US, 1985)* **£150**

Another West Coast gem which has rocketed in value in recent years. Mysterious Waves was overseen by the Alien Wizard aka David Storrs who was behind so many of the early West Coast electro records by artists such as Ice-T and Kid Frost. Storrs would begin his career as part of a 60s psychedelic rock group, before transitioning to disco in the 70s and, of course, hip-hop electro in the 80s.

For a less expensive taste of these electro treasures and more, try the following compilations:

- ***Yo! Boombox (Early Independent Hip Hop, Electro And Disco Rap 1979-83)*** **(Soul Jazz Records SJRCD 530/LP 530, 2CD/3LP, UK, 2023)**
- ***The World Of Keith Haring*** **(Influences + Connections) (Soul Jazz Records SJRCD 444/LP 444, 2CD/3LP +7", UK, 2019)**
- ***Electro (A Personal Selection Of Electro Classics)*** **(Z Records ZEDDCD0 40 JP, 2CD, Japan, 2017)**

LITTLE STAR

David Pearson peers into the more shadowy recesses of the Twinkle discography

During the 60s scores of young British girls passed through the doors of recording studios to seize their opportunity for fame and fortune (see *RC* 516). The majority were from ordinary backgrounds and either still at school or else in routine jobs in shops, factories or offices. Most were not songwriters, and a lucky few cracked the charts with one, maybe two, hit records, the rest fading into obscurity as quickly as they had appeared.

Twinkle didn't quite fit the mould. She did have a couple of hits: the hugely successful "death disc", Terry (Decca F 12013, 1964), notoriously banned by the BBC, and the slightly less successful follow-up Golden Lights (Decca F 12076, 1965). But she was indeed a songwriter, penning both of these and a load of others.

And by no stretch of the imagination could her background and upbringing be regarded as "ordinary". She was born Lynn Ripley in Surbiton, Surrey where home was a 20-room mansion. At her private school she rubbed shoulders with Camilla, later to be Duchess of Cornwall and Queen Consort. Her dad, Sidney, was a prominent local Conservative politician with a chauffeur-driven Rolls Royce. But more of him later.

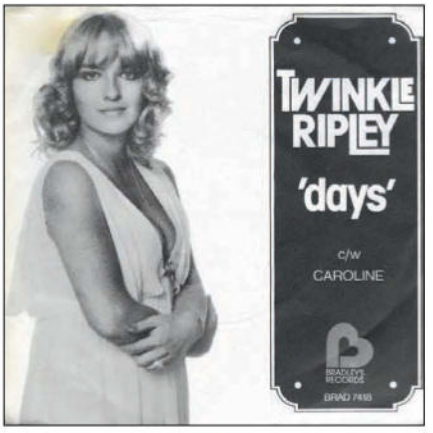
Twinkle's recording career with Decca lasted only a few years and by 1967 she had pretty much decided to call it a day. Over the next few years, however, she recorded and released a few discs that were some way removed from the standard Brit Girl genre. At least a couple merit more than passing interest, while one can best be described as a curio.

In 1969, her Decca days behind her, Twinkle teamed up with Manfred Mann's Mike d'Abo, recording four great tracks, two of which were released on Andrew Oldham's Immediate subsidiary, Instant: Mickey/Darby And Joan (Instant IN 005, 1969, £15). The Tamla Motown-inspired A-side was a high energy powerhouse which oozed commerciality and seemed bound to be a hit. "Great production," commented Bob Stanley in 1997, "really catchy chorus, verging on Eurovision. Given the right label and decent distribution it would definitely have been a Top 10 hit." Before it could pick up any meaningful promotion, however, Oldham's label succumbed to ongoing financial problems and collapsed, taking with it what was arguably Twinkle's best shot at the Top 10.

The subject of the song had been handsome actor/model, Michael Hannah, with whom Twinkle had become besotted, doing whatever she could to keep hold of him despite his dalliances with other women. It was during a period when she was unsigned and working in music for advertising that she recorded a suite of self-penned songs inspired by this relationship.

Twinkle was fond of d'Abo and happy when he agreed to produce an album. She test-drove the songs at a concert at Watford's Palace Theatre, with Colin Blunstone headlining, Duncan Browne on guitar, and Hannah himself listening from the back of the theatre. "I didn't need the money," she said, "but I wanted to show people that I wasn't just a one-hit wonder."

The set went down well so recording sessions were arranged at London's Sarm Studios in Aldgate. Shortly before they began, tragedy struck. A Turkish Airlines DC-10 came down shortly after take-off from Paris, with no survivors. Among those who perished was Michael Hannah. Twinkle was naturally distraught, but somehow or other she pressed



ahead with the sessions and her 10 songs were committed to tape. D'Abo was on piano and Duncan Browne again played guitar. Madeleine Bell provided backing vocals and Del Newman did some of the arrangements. But the master tapes were lost and the album was never released. A promotional single did appear, however: Days/Caroline (Bradley's Records BRAD 7418, 1974, £15).

The years went by and it wasn't until around 2003 that the recordings were rediscovered courtesy of David Evans, a friend of Twinkle's who'd been heavily involved with the whole project, had attended the sessions and had kept a copy of the final mix. The tape-to-CD transfer was difficult but finally achieved, and the CD released by Acrobat in 2003.

Those who only know Twinkle through her Decca recordings will be amazed at her songwriting qualities, which show a real lyrical sensitivity. The song titles are references to elements of Hannah's life and her relationship with him. Bowden House was the private mental hospital to which Twinkle was admitted following a suicide attempt. Jane is the name of Michael's mother, whom he never knew. Caroline was Caroline Grey, a divorcee with whom Hannah moved in at one point... and so on. The collection as a whole has a satisfying unity, and the maturity shown in her writing has taken us a long way from Terry.

It was Lynn's dad Sidney who had bestowed the Twinkle moniker on her. He owned a printing company and was very active in local politics, becoming alderman and Conservative chairman of Surrey County Council. He and his wife had lavished all manner of gifts upon her, including leather catsuits, a pair of silver lamé boots and a maroon bubble-car.

But he was also an amateur songwriter, and though he had little interest in the pop world, he did encourage the musical talent that his daughter showed early on, as she later recalled.

"Apparently, when I was three, I sat down at the grand piano in our drawing room, and played the National Anthem right through. That was the first time anyone realised that I had a natural ear. So my mother took me to see the piano professor at the Guildhall School of Music, and he said that if I continued the way I was going, I'd have a teacher's diploma by the time I was 12. He recommended a local piano teacher. I started playing in concerts when I was four – but I just got bored with it, and gave up when I was eight."

When Twinkle wrote Terry, her father played the song to anyone who would listen and she recorded it at a studio in Denmark Street. DJ Annie Nightingale recalled how, at gigs, "He would come and whack people in the queue with his umbrella shouting, 'Come on, get your money out, come and see my daughter...'"

Given this history it perhaps wasn't all that surprising when Lynn and Dad made a record, calling themselves Bill and Coo. Released in 1975 it was titled Smoochie/Always I Love You (Bradley's Records BRAD 7153, £20). The A-side is not a bad song and has a nice string arrangement, but isn't really helped by Dad intoning the lyrics in the background. Ian Canty, in the sleeve notes to the *Girl In A Million* CD compilation, describes the release as "something that should have been... restricted to Christmas family parties, an ill-judged pair of comedy songs that wastes her talent."

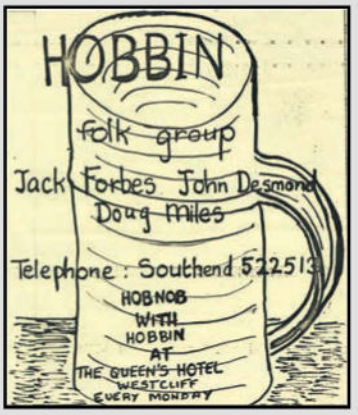
That aside, Lynn Annette Ripley was, indeed, possessed of a fine and distinctive songwriting talent and deserves a place in British pop history. The mark she made goes well beyond that banned hit record about a biker called Terry. She was, along with the likes of Lesley Duncan, Friday Brown and Barbara Ruskin, one of Britain's very first female singer/songwriters.

The Twinkle tracks mentioned in this article can be heard on the compilations:
Michael Hannah: The Lost Years *(Acrobat ACFCD 001, UK, 2003) and*
Girl In A Million: The Complete Recordings *(RPM RPM D 545, UK, 2019).*

SOUTH EAST SIDE STORY

VARIOUS ARTISTS

Folk Upstairs: Folk Singers & Groups From SE Essex *(Nicro Records K220971, 1971)* £80



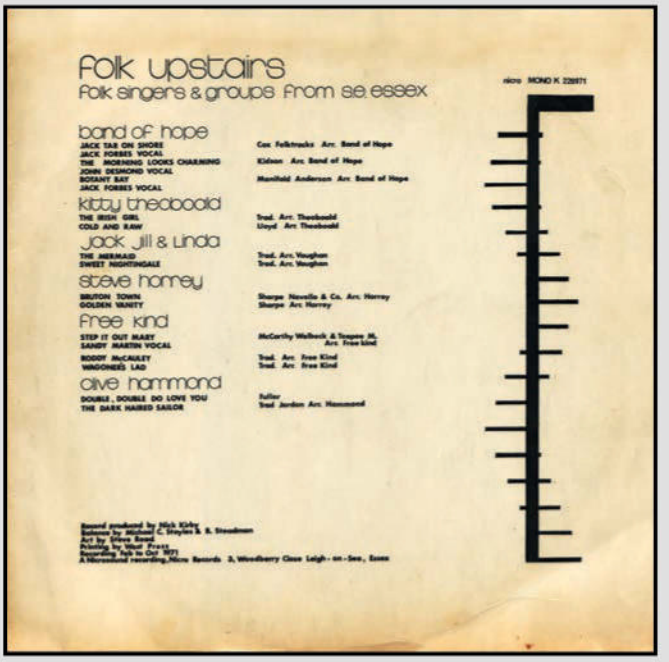
Nothing whets the appetite of collectors more than a rare album, especially a private pressing folk LP. *Folk Upstairs* is one such beast, an incredibly rare selection of acoustic folk ballads recorded in 1971.

The album was the brainchild of Nick Kirby. Born in 1944, he first found fame as a DJ on the short-lived pirate radio station Radio Sutch ("Britain's first teenage radio station"), owned by Screaming Lord Sutch. Later he founded the record label Nicrosound and put out jazz albums on tape. But he started with folk material on vinyl on his earlier Nicro label, namely the albums *Together* (1978) by The Witness Gospel Band and *Supernatural Girl* (1974) by Ferris Wheel (not to be confused with The Ferris Wheel, the rock/R&B group of the late 60s and early 70s). *Supernatural Girl* is a rare stoner-folk discovery that was reissued on CD in 2002, creating a whole set of new fans. Earlier in the decade, however, there was the *Folk Upstairs* album, referring, it is believed, to a first-floor folk club in, or near, Leigh-on-Sea (Kirby's hometown and the base of Nicro Records). It features two or three tracks apiece by six different artists from South East Essex.

The stripped-back budget sleeve bears a text list of artists and titles alongside a graphic representation of steps. There are no artist photos and very little is known about most of them. The recordings were made between February and October 1971, and the album's catalogue number is probably the original proposed date of its release (22/09/1971) though it was seemingly released a little later.

There is no original material here but a series of fine versions of classic folk ballads. Band Of Hope were formed by Jack Forbes, Doug Miles and John Desmond. Later they changed their name to Hobbin and played in the South East Essex area with a regular slot at The Queens Hotel in Southend every Monday night, plus Thursday nights at the Castle Point Folk Club at The Anchor Inn in South Benfleet. Their flyers invited punters to "hobnob with Hobbin" and a good time was guaranteed for all where you could enjoy a pint and listen to some traditional folk sounds.

As Band Of Hope they perform a strong version of folk standard, Jack Tar On Shore, about a sailor's foolishness and exploitation by landsmen, written by the great Harry Cox. The Morning Looks Charming, also known as The Hare Hunting Song, originates from Cheshire and was made famous by The Watersons. In contrast, they play the Australian folk favourite Botany Bay.



Next up is solo vocalist Kitty Theobald. She performs a nice take of The Irish Girl, a favourite of Shirley Collins' and many others, plus the 17th-century Scots ballad Cold And Raw. Then female trio Jack, Jill and Linda play The Mermaid and Sweet Nightingale, the latter a beautiful Cornish ballad also known as The Valley Below.

Highlights are two beautifully haunting numbers by soloist Steve Harry: Bruton Town, made famous by AL Lloyd, Louis Killen and Pentangle, plus Golden Vanity, a haunting sea shanty also called The Sweet Trinity. The all-women folk group Free Kind, with lead singer Sandy Martin, perform Step It Out Mary, an Irish standard recorded by The Dubliners and others, plus Waggoner's Lad, a ballad better known from recordings by Bert Jansch, Joan Baez and Roger McGuinn. Also included is their gentle take of the Irish standard Roddy McCauley, made famous by The Clancy Brothers.

Last up is Clive Hammond who performs Double Double Do I Love You, a clever take of the Jessie Fuller classic, and The Dark Haired Sailor, a traditional ballad recorded by Steeleye Span among others.

Though it's not a live recording, there is no audience present, and it was recorded over several months, this would have made a great night's entertainment if you'd been at the mysterious Folk Upstairs club back in 1971. All in all, it's a fine set of songs and a rare album worthy of any folk music collector. If you can find one. It is thought to be rarer than the Ferris Wheel album of which only a handful of copies have come to light. Maybe some bright spark will reissue it on CD and *Folk Upstairs* will be open to all once more.

Dickie Fleming

Vintage Vinyl

A regular look at record shops from the past

No 12: Robinson's, Manchester

Robinson's, on the Manchester/Salford border, was owned by Edna and Arthur Robinson. The shop bulged with vinyl records. They also ran a wholesale business (they were the UK agents for the US Starday rockabilly/country label), a singles bar with lots of US soul imports and a café on the premises.

The Robinsons started record retailing in 1960. The business grew (in partnership with one Hector Gedhall) to include record shops with names like the Disc Centre and Music Box throughout the north of England. When the partnership with Gedhall ended in the late 70s, Edna and Arthur focused on three Robinson's Record shops including their Blackfriars Street emporium.They imported albums and records, making regular visits to warehouses in New Jersey/Long Island where deletions, cut-outs and budget albums were plentiful.

Around that time I was building a half-decent blues collection on a limited budget. Robinson's was well-stocked with deleted and budget blues and R&B albums, including those on the United/Kent labels from Los Angeles. I bought budget albums by BB King, Howlin' Wolf, Elmore James, Lowell Fulson, Lightnin' Hopkins, and Johnny Otis, compiled from Modern, RPM, Crown and Kent masters, and the 12 *Anthology Of The Blues* albums crammed with rarities and unissued sides.

Over two floors, Robinson's had racks of rock, soul, reggae, country, jazz, soundtracks and easy listening cut-outs and deletions. They also had a house rule that all bags had to be handed in on entering the store. In its heyday, Robinson's produced duplicated sales lists, sold imported and rare 45s, and had customers worldwide who wrote in looking for hard-to-find records.

In his autobiography, Morrissey recalled: "Robinson's offered a vast warehouse of extraordinary stock – pristine pressings lovingly racked and dazzlingly stacked, tearfully beyond my budget."

In a posting on the Manchester Digital Music Archive, Arthur Robinson said that in the early 80s: "We realised that our record business was about to come to an end, what with the big changes in the music industry, punk in England, gospel in America. And, of course, the major factor was that of the dollar dropping so far against the English pound, it just made it impossible for us to carry on." Instead, they went into selling DIY goods and home furnishings from the same location.

They sold their record stock to a London business associate and eventually moved to New Zealand. The new owner in turn sold the record business to a long-standing ex-Robinson's employee who kept things going until she retired.

Tony Burke

If you know of an unsung music venue or defunct record shop, send 300-400 words, with a venue pic or scanned memorabilia, to rc.content@metropolis.co.uk

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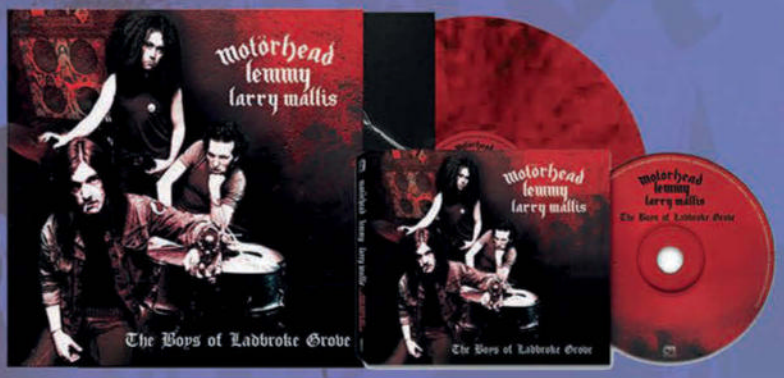
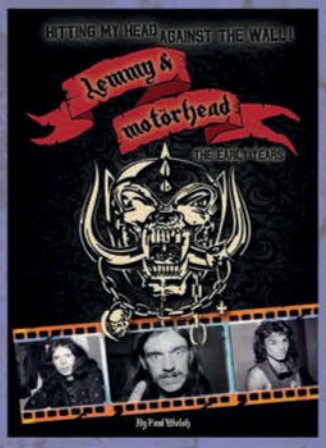
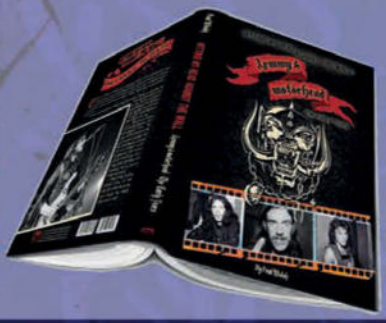


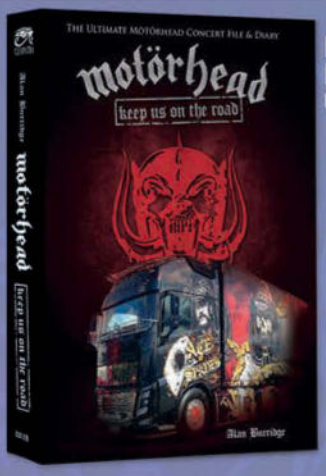
MOTORHEAD LEMMY LARRY WALLIS - BOYS OF LADBROKE GROVE
AVAILABLE ON DIGIPAK CD & RED MARBLE VINYL LP - CLO 4111

MOTORHEAD - ENGLAND 78
AVAILABLE ON DIGIPAK CD & SILVER VINYL LP - CLO 3195

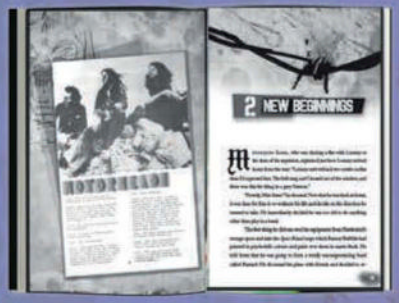


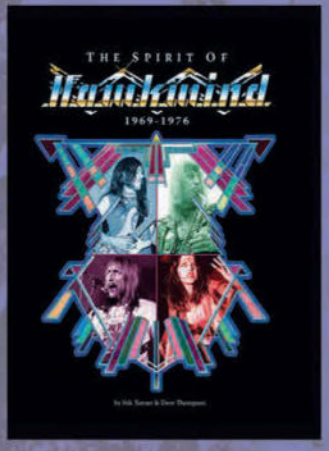
MOTORHEAD
HITTING MY HEAD AGAINST THE WALL
HARDCOVER BOOK - CLO BK 0501





MOTORHEAD
KEEP US ON THE ROAD
HARDCOVER BOOK - CLO BK 1176





HAWKWIND
THE SPIRIT OF HAWKWIND 1969-1976
HARDCOVER BOOK INCLUDES BONUS 7" SINGLE "SONIC ATTACK"
CLO BK 2086

PINK FAIRIES
SCREWED UP
AVAILABLE ON DIGIPAK CD & PINK VINYL LP - CLO 4577

PINK FAIRIES - FUZZ FREAKOUT 1970 - 1971
AVAILABLE ON SPLATTER VINYL LP - CLO 3683

HAWKESTREL - CHAOS ROCKS
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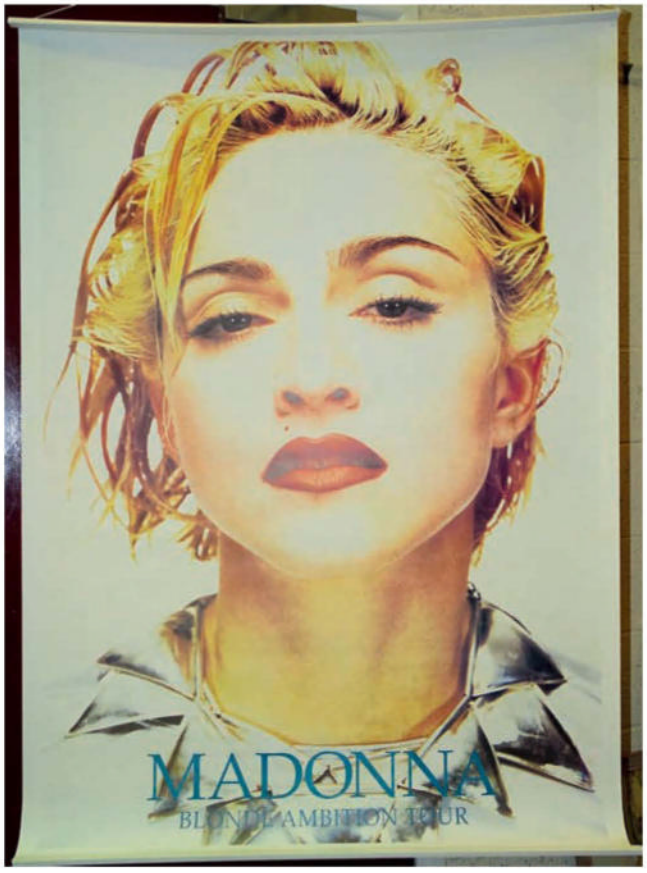
NIK TURNER - SPACE RITUAL 1994
AVAILABLE ON 3 VINYL - RED/BLUE/PURPLE & 2 CD + DVD - CLO 3149

MOST Wanted

From *Led Zeppelin* to *Woodstock* Paul Rigby builds this collectables column on rock'n'roll

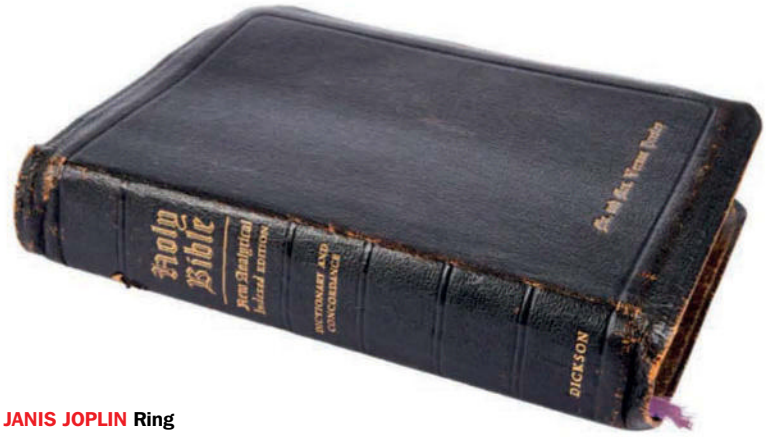
Now includes Whole Love Of Lots

MADONNA/THE SMITHS/THROWING MUSES Poster Collection £720
In this bountiful collection of 30 posters was this example, for the *Blonde Ambition World Tour,* but also The Smiths' *Rank* LP promo poster, Throwing Muses' poster for the Dizzy single and, of course, more.
Supplied by Eldreds



THE ROLLING STONES Gum Card Set $2,356
Set of 40 with colour photo fronts and minimal text. An English marketed set only, no US version was issued. **Supplied by Hake's Auctions**

ELVIS PRESLEY Bible $5,200
Leather-bound edition of *The New Analytical Bible And Dictionary Of The Bible*. Presented to Presley's father in 1961 with "Mr. and Mrs. Vernon Presley" stamped on the front. **Supplied by Julien's Auctions**

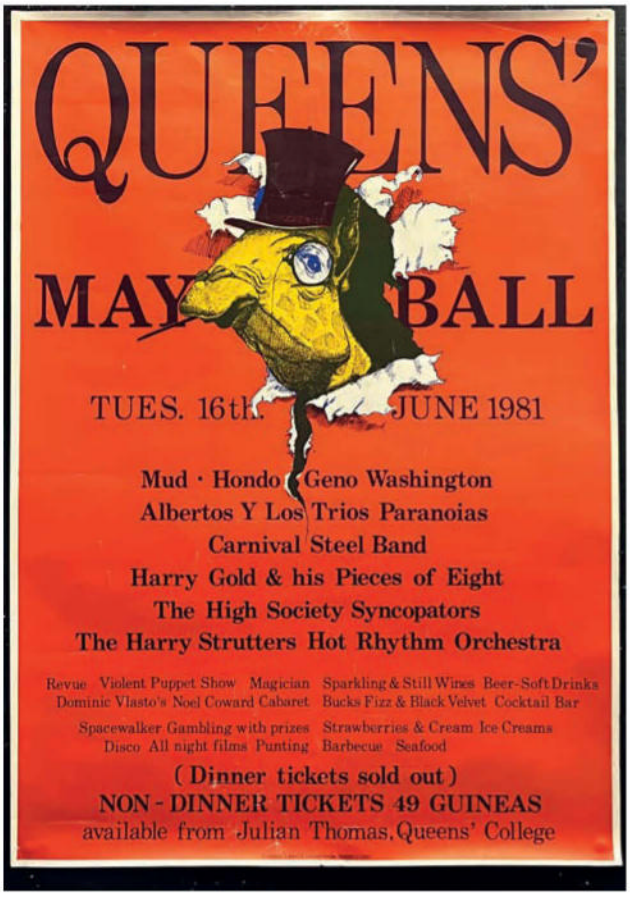


JANIS JOPLIN Ring $76,200
Joplin slipped this amber stone example over her finger at the Monterey Pop Festival in 1967.
Supplied by Julien's Auctions

JAN DUKES DE GREY *Sorcerers* (Decca Nova SDN 8) £300
Released in the UK during 1969, this psych-prog outing is also drowned in folk-rock. Includes a laminated sleeve and original inner.
Supplied by Industrial Silence

JOHNNY CASH Guitar $63,500
Gibson Epiphone PR325S acoustic guitar owned and played by Cash, presented by June Carter Cash to Joaquin Phoenix after Phoenix's role in the Cash biopic, *Walk The Line*. **Supplied by Julien's Auctions**

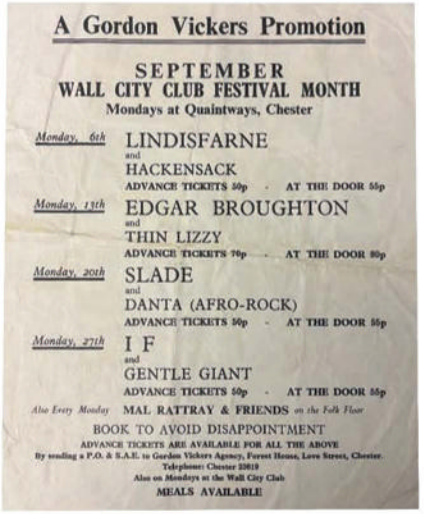
MUD/GENO WASHINGTON Poster £125
Who needs Mud and Geno Washington when you've got Strawberries & Ice Cream, a Noel Coward cabaret and a "Violent Puppet Show"? **Supplied by MEM**



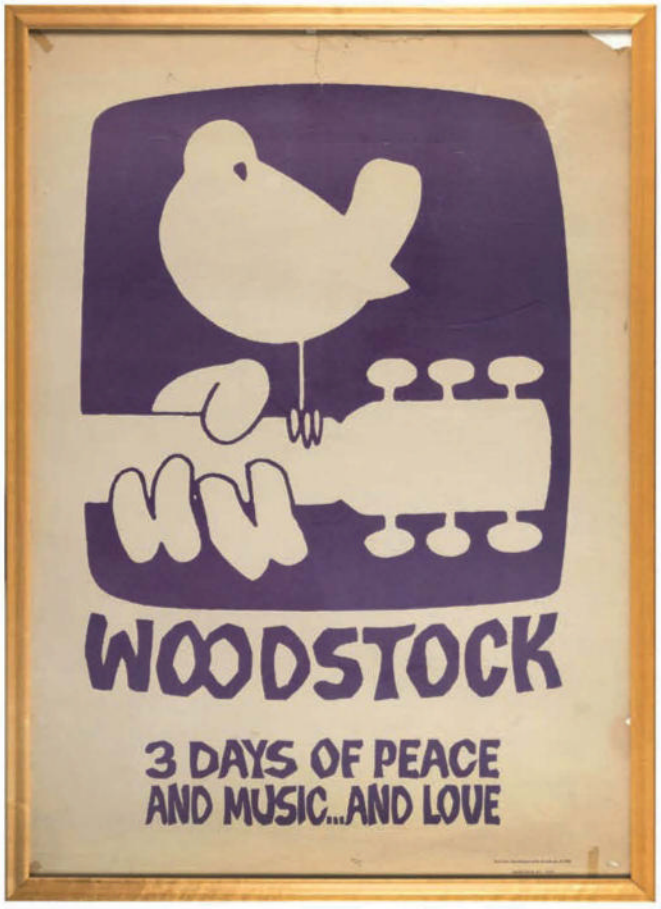
U2/THROBBING GRISTLE/PIL Poster $1,687
For the *Ireland Dark Space Festival* in 1979. Fewer than 800 people turned up while PiL and Throbbing Gristle never showed. Sounds like a helluva party. U2, meanwhile, had not long changed their name from The Hype and had yet to release any recorded music. So, this performance rather lived up to its name. **Supplied by Hake's Auctions**

LED ZEPPELIN Autograph $300
Copy of the debut album, signed by guitarist Jimmy Page. Arrives with a certificate of authentication. **Supplied by University Archives**

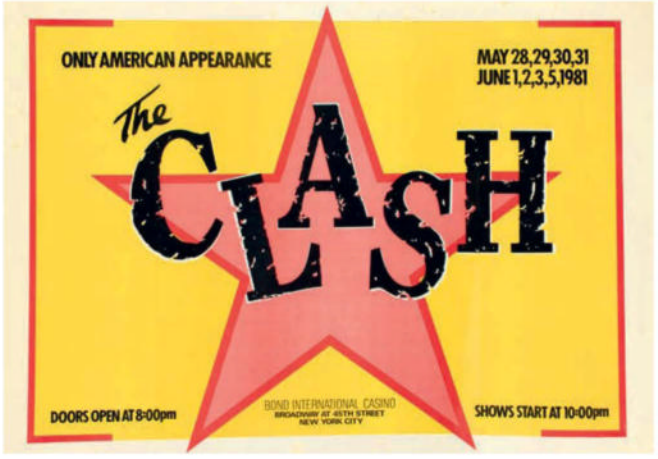
THIN LIZZY/SLADE Poster £95
Yes, yes, yes, but my eye was actually taken, on this 1971 poster, by jazz-rock outfit, If, and more, the rock outfit Hackensack whose lead singer Nicky Moore would later front Samson and lead guitarist Ray Smith would join Mott The Hoople as Ray Majors. Crazy times. **Supplied by MEM**



WOODSTOCK Poster $475
Created for the iconic music festival in 1969 by graphic artist and book publisher, Arnold Skolnick. **Supplied by Eldreds**



THE CLASH Poster $1,428
Part of an initial eight-concert series from 28 May to 5 June 1981 that would extend to a further eight shows because the dodgy promoters oversold each night, and the New York Fire Dept then shut the tour down. There was a fan outcry... It was a thing. **Supplied by Hake's Auctions**



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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE BEATLES Misprint Single (Vee-Jay VJ 498) £4,000
The flipside features the song, Ask Me Why, credited to The 'Beattles'. (eBay item number: 315016347157) **Supplied by eBay**

PET SHOP BOYS *Yes* (Vinyl Factory VF003) £3,999
Sturdy Perspex box set released in 2009, packing 11 discs. (eBay item number: 335205669281)
Supplied by eBay

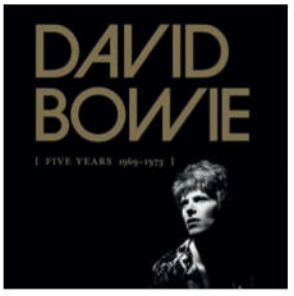
LED ZEPPELIN *Led Zeppelin II* (Atlantic SD 8236) £3,823
First pressing promo edition; includes stickers plus purple tint banner cover. (eBay item number: 155940544256) **Supplied by eBay**

DONKEY KONG COUNTY 2 *Soundtrack* (Nintendo no cat no) £1,193
Card sleeve from 1995. Video game soundtracks are often limited in number and rarely re-pressed. (eBay item number: 18612784376)
Supplied by eBay

JOHN & THE WEIRDEST Can't Get Over These Memories (Tie T 101) $8,881
Northern Soul 7" single from 1967 with No Time on the flip. **Supplied by Popsike**

DEL-TOURS Blind Girl (Starville 61970) $8,655
Northern soul 7" outing from 1968 with Sweet And Lovely on the flip.
Supplied by Popsike

DAVID BOWIE *Five Years 1969-1973* (Parlophone 0825646284092) $1,100
Includes 10 albums including the exclusive *Re:Call 1* plus a book.
Supplied by Discogs



DAFT PUNK *Random Access Memories* (Columbia 88843011981) $660
Limited, deluxe edition box set, released in 2014.
Supplied by Discogs

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***Record Collector Presents Eagles*. The ultimate collectors' guide to a stadium-straddling country-rock phenomenon, from Take It Easy to *The Long Goodbye Tour*.**

As they prepare to touch down in the UK, possibly for the last time, we trace the six-decade career of a legendary force in American music. We tell the colourful tales behind each of their seven studio albums (and the odd record-breaking Greatest Hits compilation), trace their origins way back before the LA singer-songwriter and folk-rock scenes that first brought them together, and fast-forward to their unlikely 90s reunion and ongoing activity, including reports from the current tour. Plus, we find the most collectable Eagles' recordings and memorabilia. Order your copy, one of these nights…

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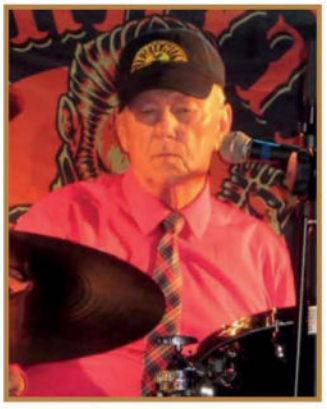
Not Forgotten

Catalytic experimentalist: Damo Suzuki (left) with Can in the early 70s

Damo Suzuki, died 9 February, age 74. The Japanese singer's freewheeling creative spirit helped provide the catalyst for legendary experimental band Can's creative peak. Leaving Japan as a teenager for an itinerant life spent wandering Europe, he was spotted by the German group's bassist, Holger Czukay, and drummer, Jaki Liebezeit, busking outside a Munich café. Replacing departing vocalist Malcolm Mooney in 1970 he made his first appearance on that year's *Soundtracks*, a compilation of songs composed for films. But it was on the following three albums -- *Tago Mago* (1971), *Ege Bamyasi* (1972) and *Future Days* (1973) -- that he made his biggest impact, providing profoundly singular vocals to some of the most innovative and influential rock music of the decade.

An outsider even within his own band, he eschewed conventional lyrics for improvised, (often) indecipherable multi-lingual utterances that he sang, chanted, whispered or shrieked as he saw fit, effectively creating another rhythmic layer that locked into the free-flowing, elemental grooves of his bandmates. It was an approach that chimed perfectly with the act's jazz and avant-garde-based ethos. His contributions would go on to influence bands such as Radiohead, Public Image Ltd, and The Fall (who paid tribute on their 1985 album *This Nation's Saving Grace* with the song I Am Damo Suzuki).

Feeling constrained by his life within the group, he left in 1973 and largely retreated from the music world, becoming a Jehovah's Witness. He returned to music in the 80s and the following decade began his final project, Damo Suzuki's Network, which would see him traverse the world performing live improvised music with local musicians whom he called "sound carriers". With co-author Paul Woods, he published the memoir *I Am Damo Suzuki* in 2019.



Jimmy Van Eaton, died 9 February, age 86. The American drummer was a pioneer of rock'n'roll, playing on seminal records by artists including Jerry Lee Lewis and Billy Lee Riley at Sun Records. Signed to the Memphis label as a teenager, he became part of its de facto house band from 1956 to 1959. His bluesy playing style can be heard on such hits as Jerry Lee Lewis' Great Balls Of Fire and Whole Lotta Shakin' Goin' On, Billy Lee Riley's Red Hot, Charlie Rich's Lonely Weekends, as well as Johnny Cash's Guess Things Happen That Way. Drifting away from music in the 60s, he resumed playing the following decade and was part of the lineup that played on the soundtrack of the 1989 movie about Jerry Lee Lewis, *Great Balls Of Fire!*

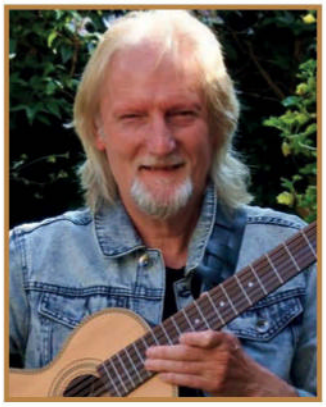
Ian 'Tich' Amey, died 15 February, age 79. The guitarist was a founding member of 60s pop group Dave Dee, Dozy, Beaky, Mick & Tich. Formed in Salisbury in 1964, the band gained success with a string of UK hits penned by Ken Howard and Alan Blaikley. Among their singles, Hold Tight!, Hideaway, Bend It!, Save Me, Okay!, Zabadak and Last Night In Soho reached the Top 10 while The Legend Of Xanadu, a song which featured Tich on flamenco guitar, topped the UK charts in 1968. After the group disbanded in 1973, he joined the rock act Mason for a period, with whom he released three singles. Reuniting with Dozy, Beaky, Mick & Tich once more in the mid-70s, he continued to tour and record with them over the following decades.

Henry Fambrough, died 7 February, age 85. The American vocalist was the last surviving original member of soul act The Spinners. He co-founded the vocal act – known in Britain as The Detroit Spinners – in 1954. Signed to label Tri-Phi in 1961, debut single That's What Girls Are Made For reached the Top 30. After the imprint was bought by Motown, their success was mixed over the following decade with hits like I'll Always Love You and the Stevie Wonder-penned It's A Shame interspersed with fallow commercial periods. Signing to Atlantic Records in the early 70s, ace producer, arranger and songwriter Thom Bell added slick orchestral arrangements to their sound, and they scored hits with I'll Be Around, Could It Be I'm Falling In Love, and One Of A Kind (Love Affair). Fambrough remained in the group until his retirement in April 2023.

Toby Keith, died 5 February, age 62. The US singer and songwriter was one of the biggest country music stars of the 90s, his outspoken patriotism making him one of its most divisive figures. Combining pop-country hooks with honky-tonk balladry, he gained immediate

Photos: (Jimmy Van Eaton, Tich Amey, Paul Brett, Mojo Nixon, Peter Morgan, Greg Hinz, Cynthia Strother) Facebook

success. Self-penned debut single, Should've Been A Cowboy, topped the US country charts in 1993. Further hits like Who's That Man, the Willie Nelson duet Beer For My Horses, and I Love This Bar followed. His post-9/11 song Courtesy Of The Red, White And Blue (The Angry American) caused controversy, its pro-war lyrics sparking a feud with Dixie Chicks singer Natalie Maines who pronounced the song "ignorant". He continued to enjoy success, releasing crossover hits throughout the ensuing years.



Paul Brett, died 31 January, age 76. The guitarist played with a number of classic rock acts before lending his knowledge to music journalism and guitar design. His early career saw him play on Roy Harper's *Sophisticated Beggar* album and The Crazy World Of Arthur Brown's 1967 single, Devils Grip/Give Him A Flower as well as taking up lead guitar duties with Strawbs. The 70s saw a switch to 12-string guitar, and he gained renown with a number of solo albums. In later life he wrote for publications such as *Melody Maker* while as a designer he created over 20 guitars.

Mojo Nixon, died 7 February, age 66. The American musician and actor was best-known for the novelty hit Elvis Is Everywhere. Based in San Diego, he teamed up with musician Skid Roper in the early 80s, the pair releasing a self-titled debut album in 1985. *Bo-Day-Shus!!!* (1987) proved their breakthrough, with lead single Elvis Is Everywhere gaining regular play on MTV. Shelving the project after six albums, he went solo in 1990 with *Otis,* which gained attention through controversial track Don Henley Must Die (the Eagles frontman later good-naturedly performing the song live with Nixon). His work as an actor included an acting role in the 1989 Jerry Lee Lewis biopic, *Great Balls Of Fire!,* portraying drummer Jimmy Van Eaton who also died this month.

John 'Duff' Lowe, died 22 February, age 81. The pianist was a member of The Quarrymen, the rock'n'roll/skiffle group who eventually evolved into The Beatles. Invited to join by Paul McCartney in 1958, he spent two years with the band and was present when they made their only recording. Lowe retained possession of the two tracks put to tape on that fateful day, a cover of Buddy Holly's That'll Be The Day and the McCartney/George Harrison original In Spite Of All The Danger. In 1981, he sold the recordings to McCartney, who had them remastered. The songs would eventually appear on The Beatles' 1995 *Anthology 1* album.

Peter 'Peetah' Morgan, died 25 February, age 46. The US vocalist was the lead singer of reggae band Morgan Heritage. The son of reggae singer Denroy Morgan, he formed the group with seven of his siblings in 1994, though the group would eventually reduce to five members. Combining roots reggae with elements of soul, rock, calypso and funk, the act were successful in the US and Jamaica, known for songs such as Don't Haffi Dread (To Be Rasta), Down by the River, and Tell Me How Come. Among their albums was 2015's *Strictly Roots*, which won a Grammy Award the following year.

Dexter Romweber, died 16 February, age 57. The US guitarist and vocalist was part of North Carolina rockabilly group Flat Duo Jets. He formed the influential guitar/drums duo in 1983 with Chris 'Crow' Smith (Tony Mayer would join later with on bass). Initially playing songs they learned from 50s records, they gained renown for their raucous live performances, making a memorable appearance in the 1987 film, *Athens, Ga: Inside/Out*. Among their releases was 1990 self-titled album and 1991's acclaimed *Go Go Harlem Baby*. Although commercial success eluded the group they became a primary influence on a number of bands, most notably The White Stripes.

Shane Baldwin, died 30 January, age 61. The drummer and writer was a member of Bristol punk band, Vice Squad, and a regular contributor to *Record Collector*. A self-taught drummer, he was a founder member of the band in 1979, his highly individual style playing a key role in the sound of their first three albums, *No Cause For Concern* (1981), *Stand Strong Stand Proud* (1982) and *Shot Away* (1985). His later career as a writer saw him contribute for many years to *Record Collector* and *Vive Le Rock* magazines while he also issued a book, *Last Rockers: The Vice Squad Story*.

Susie Tennant, died 18 January, age 61. The US music executive played a significant role in the career of Nirvana. Known as an integral figure within Seattle's late 80s and early 90s music scene, she helped rally support for the band as their publicist early in their career. Employed by Geffen Records for a period, she also worked with the likes of Sonic Youth, Beck, Hole and Weezer.

Greg 'Fritz' Hinz, died 16 February, age 68. The drummer was a longtime member of Canadian heavy metal band Helix. Playing with them from 1982-1996, he contributed to albums such as 1983's *No Rest For The Wicked* – their first for major label Capitol – and 1984 breakthrough effort *Walkin' The Razor's Edge*. He would return to the group once more in 2009.

Steve Wright, died 12 February, age 69. The DJ was a hugely popular fixture of BBC Radio 1 and Radio 2 daytime schedules for more than four decades. In the 80s he was also a regular presenter for *Top Of The Pops* and later provided the voiceovers for *Top Of The Pops 2*.

Tony Middleton, died 7 February, age 89. The US singer was a member of doo-wop group The Willows. The Harlem-formed act scored a hit with Church Bells May Ring in 1956, also releasing records on labels like Herald, Allen, Gone and Warwick. As a solo artist he cut the Northern soul hits Paris Blues and Till The Ends Of The Earth (both released in 1966). He also provided the vocals for Burt Bacharach's Orchestra's 1965's single My Little Red Book. **Tony Burke**

Vitalij Kuprij, died 20 February, age 49. The Ukrainian-American pianist and composer was best-known as the keyboard player for progressive metal act Trans-Siberian Orchestra. First joining them for 2010's *Beethoven's Last Night* tour, he became an ever-present member of their live set-up, appearing on releases such as debut EP, *Dreams Of Fireflies* (2012) and sixth album *Letters From The Labyrinth* (2015).

Cynthia Strother, died 16 February, age 88. The US singer and songwriter (above left with Kay Strother) was one half of teenage singing duo The Bell Sisters alongside younger sister Kay. The pair gained immediate success with their debut song, Bermuda. The track – written by Cynthia aged 16 – reached No 7 in the US chart in 1952 and would go onto sell over a million copies. The Bell Sisters performed on radio shows hosted by the likes of Bing Crosby and on television programs such as *The Johnny Carson Show*.

Others who passed away recently include**: Dennis 'Vince Santini' Schiavon,** former bassist for Scottish punk band The Rezillos; **Alain Pierre**, Belgian composer known for his soundtracks to films and TV shows such as *Stronghold* (1985) and *Commissaris Roos* (1990); **Shinsadong Tiger**, prominent K-Pop producer behind hits such as EXID's Up & Down and Hyuna's Bubble Pop; **Juana Bacallao**, Cuban singer and musician who performed as part of the Cuban nightclub scene of the 40s and 50s and sang alongside artists like Nat King Cole; **Ben Lanzarone**, US composer, arranger, and musical director who wrote music for TV shows such as *Happy Days*, *Dynasty*, and *The Tracey Ullman Show*; **Steve Brown**, comedy composer, lyricist and producer who worked with Harry Hill and Steve Coogan and produced albums for Rumer and Laura Mvula; **Etterlene DeBarge**, legendary US gospel singer and matriarch of the DeBarge family; **Cynthia Garrison**, long-time member of female soul group the Three Degrees who performed in a latter-day line up of the group from 1989-2011; **Mallorca Lee**, DJ and frontman of Scottish electronic group Ultra-Sonic; **Derrick McIntyre**, British bass player who worked with Jamiroquai, Emeli Sandé and Cliff Richard; **Chuck Philips**, US Pulitzer Prize-winning journalist renowned for his investigative reporting on the music industry.

All obituaries by Paul Bowler unless otherwise stated.

musictovisit

Bob Stanley carries pop's baggage everywhere

Colouring in those spaces in your shelves

Sometimes I look at my record collection like a proud father, chuckling about the shelves that have Stylistics albums cheek by jowl with Nolan Strong, The Stone Roses and The Sunshine Company.

Other times I will look at it and see gaping holes that trigger a mild medical episode. Such a thing happened when I realised I only had a solitary Shocking Blue album. Shocking Blue! People love to talk about underrated loner folk obscurities like Bob Brown's The Wall I Built Myself, or even sizeable catalogues by no-hit wonders like The Free Design (and quite rightly, too). But I'm most surprised and amazed by the catalogues of acts who are well known and quite obviously great, but somehow we manage to pass them by. I recently binged on Conway Twitty singles, anything up to 1964 before he switched to pure country, and 80 per cent of them are absolute gold. Of course, they would be! It's Only Make Believe and his souped-up Mona Lisa were pretty strong clues, after all.

Similarly, we have Shocking Blue's Venus. Everyone loves Venus. Dig only slightly deeper and you'll find the life-alteringly great Send Me A Postcard, one of the loudest and most sexually charged records ever made. And so, essentially, everyone loves Shocking Blue.

They grew out of The Motions, one of the great Nederbeat groups of the 60s. The Dutch beat groups had always looked incredibly hard compared to their European counterparts; they never smiled, had the longest hair by a distance, and always seemed to do photoshoots on bombsites. Guitarist/songwriter Robbie Van Leeuwen formed Shocking Blue after leaving The Motions in 1967, initially with a mediocre singer called Fred de Wilde who thankfully left after their first album in 1968 to join the Dutch army. Robbie was then introduced to a club singer called Mariska Veres and brought her in straight away for the seismic Send Me A Postcard. Very quickly, they became an item.

Veres was a quite startling front person, with her huge eyes, long, straight black hair, and an intriguing name that suggested a mysterious heritage (it turned out she was Hungarian). She looked and sounded like the leader of a biker gang, ready to bomb down to Rotterdam and exact vengeance in some Dutch, female variant of *Get Carter*. She was not Middle Of The Road's Sally Carr, put it that way.

Beyond Venus and Send Me A Postcard, I'd picked up several Shocking Blue 45s over the years. The magnificent Rock In The Sea (1972) has remarkable hyper-speed rhythm guitar, a kind of folk/rockabilly feel, and a minimalist production that sounds weirdly 21st-century. Long And Lonesome Road, the sequel to Send Me A Postcard in 1969, is similarly tough, and has a cinematic opening verse that sounds like it's setting the scene for a Veronica Lake noir: "On a Sunday night while driving my car, in the sky above a star/Telling myself I don't go too far, and trust by the sound of the rain." Oof.

I don't yet know *Ham*, which has possibly the most off-putting cover and title in pop history

Their English-as-second-language lyrics may put some people off, but they're a boon for me. Take their self-referential Shocking You from 1971: "The sound of guitar is sparkling lightning, the sound of bass like a hurricane" puts the thrill of their noise into a single couplet. "Look out, it's like electricity!" roars Mariska over a typically harsh, simple, melodic Van Leeuwen guitar line.

So, anyway, looking through my albums I couldn't work out why I'd never bought more Shocking Blue albums – the only one I had, *Scorpio's Dance* from 1971, was extremely solid, after all, and included the slow-burn Daemon Lover, which sounded like Hank Marvin soundtracking a particularly effective Hammer movie. The simplest explanation as to why I'd never bought their eight other albums is because they don't turn up. *At Home*, their second (and first with Veres), did come out here on Penny Farthing in 1970 but I don't recall ever seeing one. The magic of "online shopping" has since landed me a few but not all of them. I don't yet know 1973's *Ham*, the last one before Van Leeuwen left, which has possibly the most off-putting cover and title in all pop history, the absolute antithesis of Fairport Convention's *Unhalfbricking*. They didn't disintegrate immediately without their main songwriter, and I'll vouch for 1974 singles Dream On Dreamer and a rollicking update of The Easybeats' Good Times, both of which became title tracks for their final two albums, both in 1974. These albums are probably quite easy to find in The Hague, but not in West Yorkshire.

I can wait. My little Shocking Blue obsession reminds me of being younger, when a new obsession – whether King Tubby or Dennis Wilson or Derrick May – seemed to spring up every other week. It can still happen, and it can be with an act right under your nose.

Bob Stanley tweets @rocking_bob

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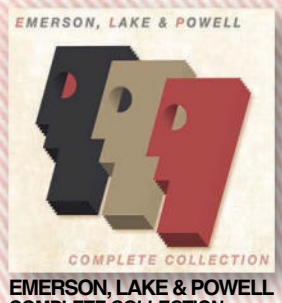

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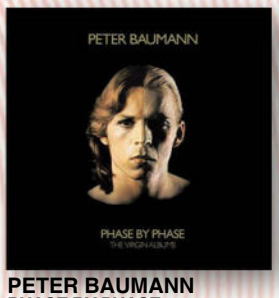

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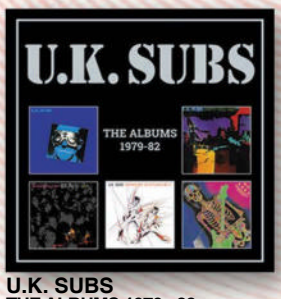

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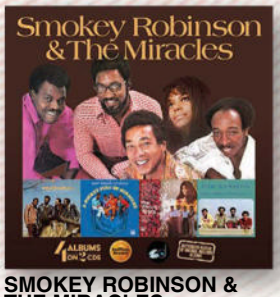

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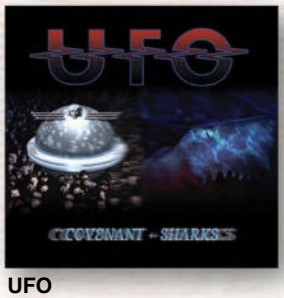

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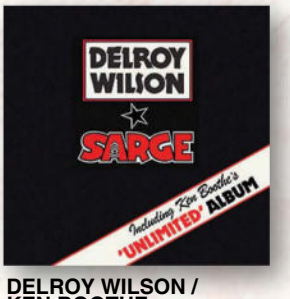

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

IHSAHN

Emperor mainstay on his latest prog-metal/symphonic opus

What film could your new set soundtrack?
A traditional drama with a dark edge. There's a black metal version supported by orchestra, and orchestra alone. Both are imaginary soundtracks inspired by Jerry Goldsmith, John Williams and Bernard Herrmann.
Is there anything still unissued?
Demos for Xerasia, Embryonic, Thou Shalt Suffer.
Who'd you like to produce?
I recently had the pleasure of working with Matt Heafy (Trivium) on *Ibaraki*, and did recording, arrangements and remixes for Leprous, Trivium, Halo Effect, Lustmord.
Where were you when you first heard one of your songs on vinyl?
Thou Shalt Suffer 7", 1990, in my colleague Samoth's room at his parents' house.
What was your first record?
KISS' Rock'N'Roll Over, age 10.
What record made you want to go pro?
Iron Maiden *Seventh Son Of A Seventh Son*.
What records were most influential on your style?
Bathory *Blood Fire Death*, Jerry Goldsmith *The Omen*.
What was your favourite record shop when you started out?
Centrum Platebar, Nottoden, Norway.
Have you kept studio notebooks?
One notebook, in which I've done 'write-ups' on every solo album, sketching out concepts and sounds.
Have you ever collected anyone?
In my teens, Iron Maiden.
What's your most prized music item?
My Aristides guitars.
What fact about you may surprise fans?
I take regular outdoor ice-baths.
With whom would you most like to record?
Rick Rubin.
What unfulfilled ambitions do you have?
To write film soundtracks.

Ihsahn *is on Candlelight*.

SANDI THOM

Singer/songwriter on her latest endeavour

What film could your new set soundtrack?
One about revolution.
If you could revisit any of your albums, what'd you change?
Pink And The Lily – too many chefs in the mix.
Is there anything still unissued?
A university David Bowie tribute film.
Have you done anything that fans may not know about?
Radio jingles at uni, and I was the voice of "Rock FM"!
With whom would you like to make a split 7"?
Lewis Capaldi.
What was your favourite record shop when you started out?
One Up, Belmont Street, Aberdeen.
What record made you want to go pro?
Buffy Sainte-Marie *The Big Ones Get Away*.
Is anyone in your family a muso?
All of them!
Have you kept studio notebooks?
Droves of handwritten notes and lyrics, from 14 on.
What fact about you may surprise fans?
I've rehomed hundreds of street dogs and cats.
Do you keep a diary?
All the time.
Do you plan a book?
I started one in 2022.
Is there a myth about you that you'd like to set straight?
Punk Rocker was not written by Avril Lavigne [*laughs*].
What's your favourite songwriter's best lyric?
Stevie Wonder, All In Love Is Fair.
Did you ever have a life-changing Sliding Doors moment?
With my uni choices, I was going to do veterinary medicine. At the last minute, I applied for performing arts.
Dying peacefully on your deathbed, what'd you like to hear?
Frank Sinatra, My Way.

Sandi Thom* Warpaint *LP is out via The Orchard, and NFT via Gala Music, 22 March.

CASIMIR LIBERSKI/ TATSUYA YOSHIDA

Stanley Jordan and **Fred Frith** collaborators on their debut joint effort

What film could your new set soundtrack?
Casimir Liberski: I'm currently working on a soundtrack for my father, Stefan, plus piano, electronic and Maniac Maison records out later this year.
If you could revisit any of your albums, what'd you change?
CL: *Cosmic Liberty*. I'd take out Azuwi for LP.
Is there anything still unissued?
CL: Tons. MiniDiscs, CDs, digital.
Have you done anything that fans may not know about?
CL: Commercials, ads, beats for rappers.
With whom would you like to make a split 7"?
CL: Ornette Coleman, Coil, Roman Hiele, Tolouse Lowtrax, Roméo Poirer.
Who'd you like to remix?
CL: Yellow Magic Orchestra.
What was your favourite record shop when you started out?
CL: Early 2000s, Le Bonheur, Brussels, Belgium.
What's the last album that you bought?

CL: Thomas Dolby, *The Flat Earth*.
TY: Liturgy, *93696*.
What record made you want to go pro?
CL: Keith Jarrett *Facing You*.
What records were most influential on your style?
CL: Brad Mehldau *Live At The Village Vanguard Vol 4*.
TY: This Heat *Deceit*, Magma *Live*, The Beatles *1967-70*, Webern *Complete Works*.
Was anyone in your family a musician?
CL: My uncle, Vincent Kenis, played in Aksak Maboul, Honeymoon Killers, and with Congolese musicians.
What's the oddest place that inspired a song?
CL: The hospital where I was born – St Pierre, Les Marolles, Brussels.
Who's taken music forward in the last decade?
TY: Tigran Hamasyan.
Have you ever collected anyone?
CL: Miles Davis, John Coltrane, Ornette Coleman, Bill Evans, Thelonious Monk, Ryuichi Sakamoto, Yen, ECM, Disques Du Crepuscule, Obscure, Ethiopiques, Crammed Disks.
What's your most prized music item?
CL: Craig Leon *Nommos* LP.
What records are you looking for?
CL: Yoshio Ojima *Club*, Akira Inoue *Tokyo Installation* original CD, Motohiko Hamase *Intaglio* original cassette.
Which of your songs is the most personally meaningful?
CL: Farewell Boston.
What record that you own may surprise fans?
CL: Scritti Politti *Provision*.
TY: Megumi Asaoka and Pink Lady EPs.
Which albums, on first listen, are the most startling that you ever heard?
CL: *This Heat*.
TY: Univers Zero *Ceux Du Dehors* left me in awe.
If you had a record-listening party, what'd you play?
CL: A TZADIK marathon.
TY: I prefer listening to music alone, or with two or three people.
Is there a myth about you that you'd like to set straight?
CL: I don't live in an old bank, and I don't drive a tank!
TY: An article claimed, "RUINS originally started as a guitar trio, but the guitarist didn't show up for rehearsal, so it became a duo". Incorrect. It was planned as a drum and bass duo. We tried guitar at one rehearsal, but it was distracting.
With whom would you most like to record?
CL: Nasheet Waits, Greg Osby, Larry Grenadier.
What tribute album would you contribute to?
CL: Ornette Coleman.
Of all the people that you've worked with, who taught you the most?
CL: Ornette Coleman, not be afraid to be myself.
TY: John Zorn's influence has been significant. I learned a lot musically, and his introduction of the Japanese underground scene to the global audience expanded my playing-field. I'm grateful for his teachings on tour-booking, too.
Dying peacefully on your deathbed, what'd you like to hear?
CL: Aria from Bach's Goldberg Variation, by Glenn Gould.

Casimir Liberski/Tatsuya Yoshida* Troubled Water *is on Totalism, 21 March.

Photo: (Dion) David Godlis

SCOTT STAPP

Creed singer on his latest solo offering

What film could your new set soundtrack?
George Orwell's *1984* or the 40s movie, *Gaslight*. Interconnected themes – sci-fi and psychological thriller – that tie into events that were going on in my life.
With whom would you like to make a split 7"?
U2. They had a profound impact on me in my teens. Their music was very therapeutic in difficult times, and I'd love to create and write with them.
What's the first vinyl record that you heard?
Neil Diamond, America, at my friend Robbie's house, age seven.
What was your first record?
I stole Def Leppard's *Pyromania* cassette, age nine.
What records most influenced your style?
U2 *The Joshua Tree*, The Doors *Greatest Hits*.
What's the oddest circumstance that inspired a song?
Late 1991, the first time that I experienced psychedelics, as a college freshman. I put on the Metallica 'Black' album, and I thought that I was a lion crawling around on the floor while listening to it. I listened to it for hours and eventually crawled onto my bed as the sun rose. Then I wrote the lyrics to the song that would eventually become Illusion.
What's your most prized music item?
A Helios mixing console once owned by John Lennon and acquired from Lenny Kravitz. It needed a complete overhaul, and I spent two years refurbishing it with original components. I also made the colour sparkling Prince purple, in tribute to him.
Who'd you like to cover one of your songs?
With Arms Wide Open, with my daughter, Milan, on guitar, and my son, Daniel, on vocals.
Which of your songs is the most personally meaningful?
With Arms Wide Open, about fatherhood. All the expressions in it mean so much to me. I have daily reminders with three children, and a son married with a child. I feel personally connected every time I sing it, picturing my children and grandson.
What fact about you might surprise fans?
I was always considered by my peers a pretty good athlete, basketball and baseball player. I still play basketball, and I'd love to get into one of Adam Sandler's pickup games.
Which album, on first listen, is the most startling that you ever heard?
The Beatles *Sgt Pepper*.
Do you keep a diary?
Yes. I'm always documenting my life. Some of it becomes lyrics, other entries my personal daily monologue.
Did you ever have a life-changing* Sliding Doors *moment?
100 per cent. Literally! In high school, when I went to my first ever party as a senior, I was walking past some sliding glass doors and saw someone outside, alone, playing guitar. I opened the doors, and it was Mark Tremonti. "You play guitar?... I sing." He goes, "Cool, man," the doors shut, and I went back inside. Years later, we ran into each other when we were both looking to start a band. Had that moment not occurred, Creed may never have been born.

"MEETING MARK TREMONTI WAS LITERALLY A SLIDING DOORS MOMENT!"

Scott Stapp* Higher Power *CD, LP, splatter LP are on Napalm.

FRANK TURNER

Folk-punk singer-songwriter on his 10th studio effort

What film could your new set soundtrack?
Rocky.
If you could revisit any of your albums, what'd you change?
Balthazar Impresario is not on *England Keep My Bones*. That makes no sense. Sorry!
Have you done anything that fans may not know about?
Guitar on two songs on Alanis Morrissette's *The Storm Before The Calm*.
Who'd you like to produce?
I just did Grace Petrie's *Build Something Better*, and I'm mixing a second album for The Meffs.
What was your first record?
Iron Maiden *The Number Of The Beast*.
What record made you want to go pro?
Iron Maiden *Killers*.
Is anyone in your family a musician?
My mum plays flute and piano, and she taught recorder.
What'd you ask your music hero?
Nick Cave, a million questions about the creative process.
Have you ever collected anyone?
I have four days' worth of bootlegs of Regina Spektor, and tons of Black Flag off-cuts.
What's your most prized music item?
Loudon Wainwright III's 1942 D'Angelico guitar.
Who'd you like to cover one of your songs?
Taylor Swift.
Which album, on first listen, is the most startling that you ever heard?
Lingua Ignota *Caligula* blew my mind.
Do you plan a book?
Yes, a music history.
What's your favourite songwriter's best lyric?
John K Samson: "As I stand before an unresponsive automatic door, it's just another door that won't open for me anymore."
Did you ever have a life-changing* Sliding Doors *moment?
When Million Dead broke up, I could've quit but grabbed an acoustic guitar.
What unfulfilled ambitions do you have?
To tour South America.
Dying peacefully on your deathbed, what'd you like to hear?
Radiohead, Exit Music For A Film.

Frank Turner* Undefeated *purple LP is on Xtra Mile, 3 May.

DION

Veteran rocker on his collaboration with a dozen female artistes

***Tell us about your new album,* Girl Friends*, and the musical,* The Wanderer.**
Girl Friends has 12 amazing, distinctive guitarists and singers. It was a labour of love; all original songs. *The Wanderer* opens in autumn on Broadway and is about early rock'n'roll, with 24 great songs, and lots of laughs.
Which film could* Girl Friends *soundtrack?
An action or comedy film.
With whom would you like to make a split 7"?
The Rolling Stones.
Who'd you like to produce?
Susan Tedeschi. Unbelievable feel and groove.
Where were you when you first heard one of your songs on vinyl?
I heard I Wonder Why coming out of car radios and also from a tenement building.
What was your favourite record shop when you started out?
Cousins Records, Fordham Road, The Bronx, New York.
What were your first records?
Hank Williams' Honky Tonk Blues and Jimmy Reed's Baby What You Want Me To Do, age 12.
What's the last album that you bought?
The Very Best Of Albert King.
Who'd you like to cover one of your songs?
The Rolling Stones, If You Wanna Rock'N'Roll.
Which of your songs is the most personally meaningful?
New York Is My Home, about the girl and the city that I love.
Which albums, on first listen, are the most startling that you ever heard?
Robert Johnson *King Of The Delta Blues Singers*, Bob Dylan *The Freewheelin'...*
Do you plan a book?
Yes. *Conversations On Recovery, Life, Music And Faith*, which is out later this year.
What's your favourite songwriter's best lyric?
Bob Dylan, Make You Feel My Love.

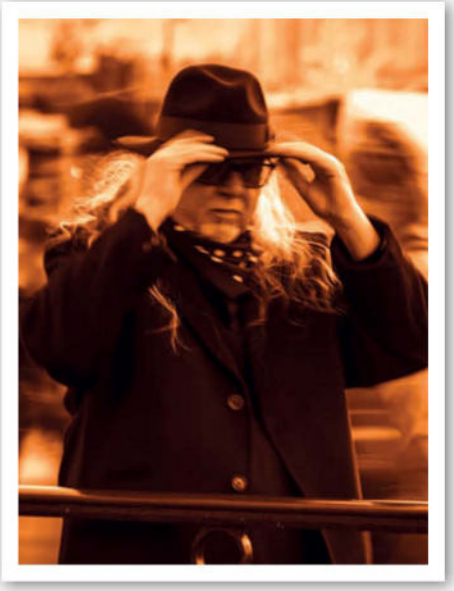
Dion* Girl Friends *is on KTBA.

Photos: (Scott Stapp) Sebastian Smith; (Frank Turner) Shannon Schumaker

33⅓ minutes with... John Fiddler

Interview: Nick Dalton

John Fiddler was the singing, guitar-playing, bass drum-pounding half of Medicine Head, the duo who slipped blues into the Top 20 with 70s hits such as (And The) Pictures In The Sky and Slip And Slide. Long since moved on to bands – British Lions with Mott The Hoople chums and Box Of Frogs with The Yardbirds – and solo projects, his resurrection of Medicine Head as a (largely) one-man-band continues with new album, *Heartwork*.



The last Medicine Head album was 2021's *Warriors Of Love*. How does *Heartwork* relate to that?
I think it's quite different. In an earlier song, Only The Roses, I say, "The only constant thing in life is change." My life and relationships have changed substantially, and this album is the beginning of a new freedom to express things that I might not have been able to do three or four years ago. I lived in America on and off for about 20 years. I lived in a desert – Scottsdale, in Arizona – and it was metaphorically like that. I'm rebuilding and finding some creative spaces. *Warriors Of Love* was a stepping stone. In the 70s someone said that I wrote skeletal love songs and the simplicity in those days was beautiful so I'm trying to put all that back together. There's some upbeat stuff, lots of contrasts.

Who else is on the album?
Dzal Martin, a guitarist I've known for 50-odd years with whom I got involved with Box Of Frogs, and Dave 'Bucket' Colwell, who played guitar in Bad Company. On one track, Making Up For Lost Love, all three of us play solos. Dzal played bass on a few tracks, I played it on others, and I played guitar, keyboards and percussion.

Anyone else?
I sang most of the backing vocals but had some cool parts I needed a female singer for. I love old blues songs that have a gospelly choir in the background, a few people just hanging around singing. Belinda Campbell is a great friend who was on *Warriors Of Love*. We worked really well to play her voice, to be part of something. Belinda is ready to rock. She's incredible, and it's great to have her again.

Photo: Danny Clifford

"Going onstage is one of the loves of my life – we used to play at Pete Townshend's parties"

So, is this album a production number?
Some of these productions are quite big; they needed that, then songs like Get Your Hands In The Air are big but retain the simplicity of the 1920s: resonator guitar, slide, voice slightly distorted, bit of harmonica. The great thing about recording is that I can start something and build it then deconstruct it when I realise I'm being completely over the top.

You went many years without using the name Medicine Head. Why the return?
A lot of people said, "Why aren't you called Medicine Head?" People are familiar with the name – John Fiddler isn't a glam rock'n'roll name! I began after a long period to take note. It helps me to understand what I was to Medicine Head, a big chunk.

Are you in touch with your original Medicine Head partner, Peter Hope-Evans?
Peter was a big part, too. People used to say he only played Jew's harp and harmonica, but I'd say, no, he created an entire vibe. He was an enigma, unapproachable almost, and very funny and eccentric – and still is. The last time we worked together was 1976. I last saw him when Cherry Red was releasing the 50th anniversary edition of our 1970 album, *New Bottles, Old Medicine*. We went to the offices and had our photos taken and signed souvenir cards.

Early Medicine Head material was recorded in your kitchen; now you have a smart subterranean home studio. How times change!
And yet this album started with speakers on cardboard boxes in the living room! It's very different but it's still just making things work wherever you are. And I do have this wonderful place that fills me with more than joy. I love every part of it, and it seems to love me. I almost write another song every day. I'm lucky I have the time and the tools.

It's been a long while since you've played live regularly. Any plans now?
Going onstage is one of the loves of my life – we used to play at Pete Townshend's garden parties in the late 60s/early 70s! – and I don't have a problem when I get onstage. But prior to that it's difficult. I've had to work really hard to think about gigs. A lot of time has gone by when I could usefully have been playing. There's already a couple of dates in for next year: there will be more. I'll certainly do some Medicine Head unplugged, which will probably just be me, although I might invite someone to come with me. Could be anybody, a guitar player, whatever.

What about a band?
I'd love to play with a band but I'm not a great organiser. I'm basically a solo feeder… in Medicine Head I played guitar, drum, hi-hat, bit of harmonica. When Peter was ill, I'd still play the gigs! The first real band I'd been in was British Lions. Medicine Head at one point had three extra people but the Mott The Hoople guys were just thunderous. Guitarist Ray Majors was the loudest thing you'll hear. They gave me the effort that I put into the one-man-band, which is big. We'd done loads of gigs together and they'd always stand by the stage and watch the sweat flow.

At a recent party you put together a band featuring Dzal, former UFO drummer Clive Edwards and Andre Shapps, once of Big Audio Dynamite (and Mick Jones' cousin) on bass. That would work!
There was no rehearsal for that! I'd never been on a stage with Andre, but he just put on his bass and played. Clive was playing a Cajon electro drum box. I'm more inclined to do something now...

Heartwork *is on Talking Elephant Records (medicinehead.rocks). British Lions' self-titled debut has just been re-released as a double CD with demos and a San Francisco concert on Think Like A Key Music (thinklikeakey.com)*

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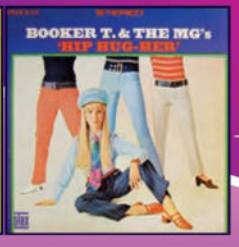

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"YOU BROUGHT A WEAPON TO OUR SHOWS"

Forty years ago, two brothers took three chords and created a new rock revolution, their perfect pop swathed in screes of white noise. Now, **The Jesus And Mary Chain** are back. All the familiar ingredients are still there on their eighth LP, *Glasgow Eyes*: the brooding guitars, the casual malevolence of the vocals. And the sense of righteous indignation is still intact as frontman **Jim Reid** surveys their first four decades and recalls why they had to happen. "You couldn't listen to Radio 1 for more than 10 minutes without vomiting," the younger Reid sibling tells **Johnnie Johnstone.**

Jim and William Reid are in their sixties now, and while they buried the hatchet some time ago, it's unlikely nowadays they'd traverse the proverbial 500 miles, never mind the 5,000 that separates them, for anything besides work.

The pair have often had a fractious relationship, making the Gallaghers look like the Maels, but when they make music together their near telepathic understanding consistently produces the goods. William lives in Arizona today and gives few interviews, even resisting the invitation to contribute to Zoe Howe's lauded 2014 biography of the band, *Barbed Wire Kisses*, although a new 'band autobiography' is scheduled for publication by White Rabbit later this year. Jim, meanwhile, lives on the south coast of the UK juggling responsibilities as band frontman and spokesperson with the daily school run. That might seem a far cry from the acne-riddled black-clad miscreants of yore, hellbent on revolutionising the flaccid 80s music scene. But ever since, on record at least, all that pent-up frustration from living in a new town with nothing to do has shown little sign of subsiding.

For the album – only their second since 1998's *Munki* – the Mary Chain reunited on their home turf, recording *Glasgow Eyes* at Mogwai's Castle Of Doom studio. It has everything one might expect from a Mary Chain record. While the songs have looser structures, with the electronic bleeps and flashes of technology more prominent, at its heart lies the familiar mix of scything dystopian rock'n'roll and simple infectious melodies. It is ragged and glorious, filthy and beautiful, and as faithful as ever to the limitless potential of rock'n'roll. At its best, such as on the bruised sludgefest American Born and Hey Lou Reid (sic), which metamorphosises from a turgid Sister Ray pastiche into an ambient blues hymn, it's as vital as anything they've ever done. Over the last 40 years, perhaps only Spiritualized and The Brian Jonestown Massacre have shown a similar degree of imagination in recycling the same three chords.

You may well be surprised by how good it is, but you shouldn't be. Sure, some Mary Chain records are better than others. But a bad one? Unthinkable. From the very beginning East Kilbride's *enfants terribles* resolved to get everything right. Every note, every gesture, every interview amplified their mission as evangelists of new-classicist rock'n'roll. The initial adrenaline rush, fuelled by sheets of white noise (on the early singles and 1985's classic debut *Psychocandy*), thrilled many a teenage mind. They dropped the feedback, but not the strict adherence to a tried-and-tested axis of inspiration (girl groups, Spector's Wall of Sound, Velvets, Stooges, Suicide). By doing so, the Mary Chain became indie arbiters of good taste. By remaining aloof from shifting trends, they have managed to sound timeless.

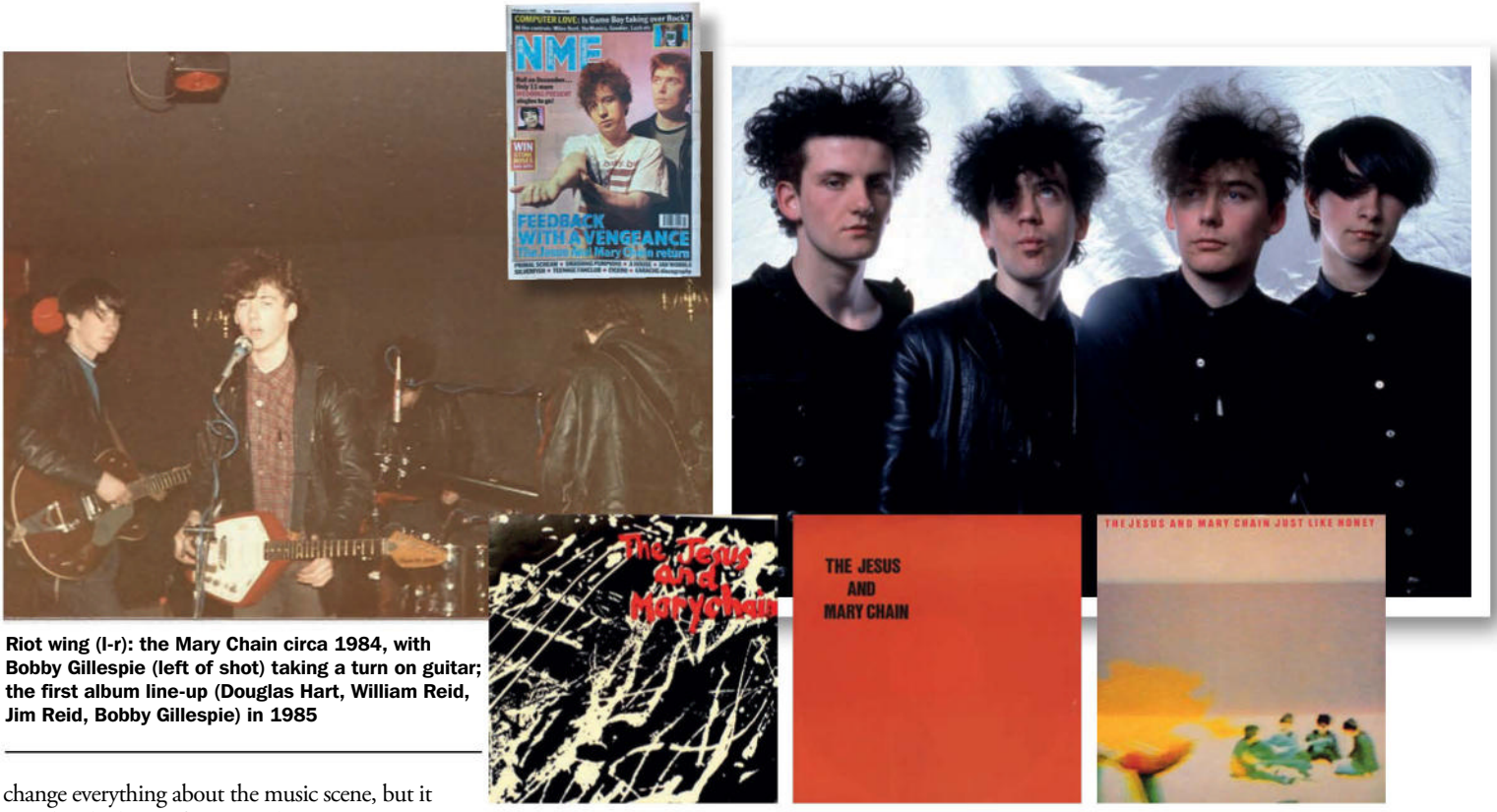
So, how does life look in 2024 for a founding member of The Jesus And Mary Chain? Does he feel like a weary survivor or could the Mary Chain be the saviours of rock'n'roll (again)? Jim Reid reflects upon the pop disasters of the 80s and recalls some of the band's murkiest moments and most humorous encounters.

East Kilbride, 1983. Post-punk was waning, and the mainstream comprised New Romantics and stadium rock. Did you feel rock'n'roll was dying?

We recognised a thread running through music right through the 60s and 70s. It was coherent and made total sense. The blues. Chuck Berry. The Rolling Stones. The thread was intact. But it seemed to snap in the 80s. Suddenly, we've got Kajagoogoo? Then there was that *NME* front cover with Kid Creole & The Coconuts. William and I just looked at one another and thought, "Right, enough's enough."

People point to punk rock as the inspiration for the Mary Chain. That's true, but what got us up off the fucking couch was the need to change that kind of thing. You couldn't listen to Radio 1 in 1982 for more than 10 minutes without vomiting. No one else was going to change it, so we knew we had to. We had been talking about this band for years. William bought a bass guitar in 1977, but by 1982 there were cobwebs all over it and it was just sitting in the corner of the bedroom. It was time to stop talking about it and just do it. We were naive enough to believe we could

Honey's dread – Jim Reid in 1987: "After *Psychocandy* it was like, what do we do next?"



Riot wing (l-r): the Mary Chain circa 1984, with Bobby Gillespie (left of shot) taking a turn on guitar; the first album line-up (Douglas Hart, William Reid, Jim Reid, Bobby Gillespie) in 1985

change everything about the music scene, but it was already dying of cancer. There was no coming back. We realised, shortly after starting the band, that rock'n'roll was going to be shoved into a little ghetto. It's happened now. What jazz had become by the 80s, that's what rock'n'roll is today.

It's been said you couldn't break through in Glasgow. That seems hard to believe.
Believe me, it's true. Our first gig was in London. We had organised a gig at Night Moves in Glasgow. The deal was that the bands on the bill had to sell their own tickets and hopefully if you pestered enough mates, you'd end up with an audience. In Glasgow, we gave tapes to everyone. No one returned them. There was a local scene at that time, but we were just completely ignored, and we felt bitter about that.

You immediately caused a stir – and riots. Tell us about North London Poly in 1984…
I was pretty out of it but sobered up quickly as everything was turning ugly. We took our time going onstage, and when we had a look out, it did appear like the audience wanted to kill somebody. Us. When we got onstage the crowd went berserk, literally tearing the place apart, ripping up anything that wasn't nailed down. We ended up cowering in the dressing room, nursing a couple of beers and watching the door and just hoping it would hold. After about 10 minutes, they must have got bored and left. A feeling was growing that when you went to a Mary Chain show, you brought a weapon with you. With each gig, there seemed to be more and more of them.

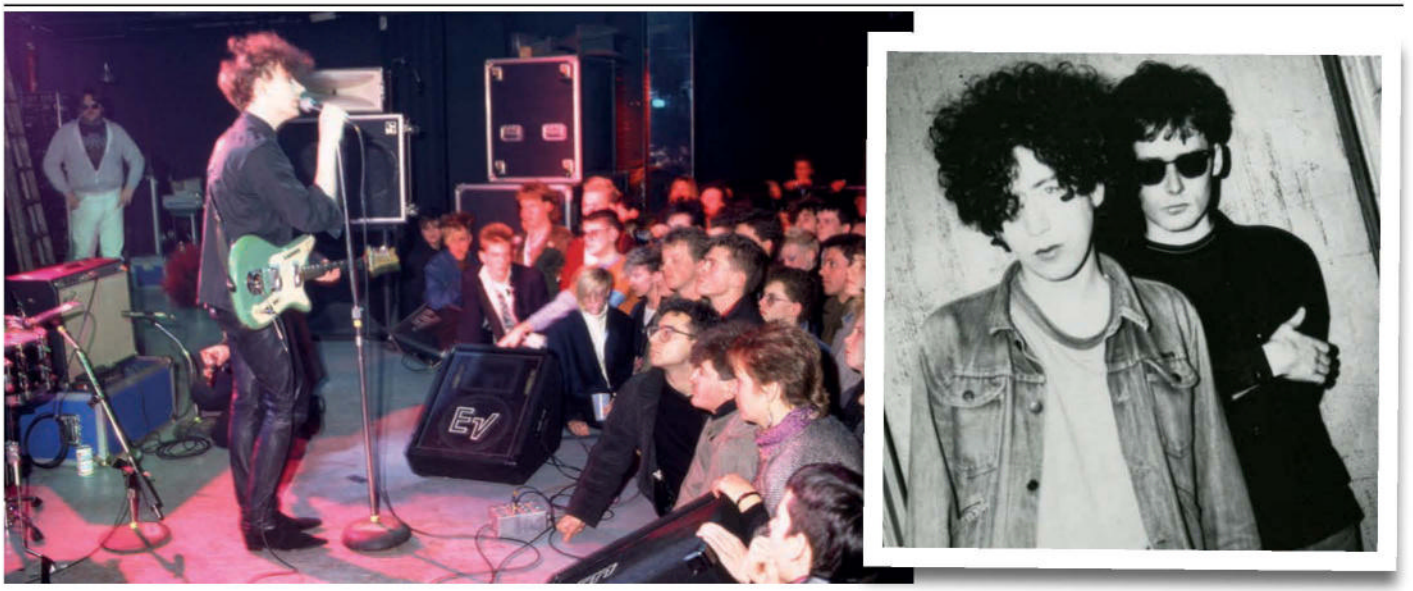
How did you meet Alan McGee and what are relations like between you today?
We met McGee through Bobby [Gillespie]. They went to school together. When we were giving our demo tape to people it just so happened we had a Syd Barrett compilation on the other side. Some guy gave it to Bobby, knowing he was a Syd fan. Bobby flipped it over to the other side, totally loved it and got in touch. We met someone who was totally tuned into the same wavelength musically and he told us he had this mate in London who was putting a label together. McGee wasn't blown away by our demo, either, but agreed to put a gig on at the Living Room [club] on Tottenham Court Road. We spent the early part of the evening trying to figure out who McGee was. Guys who looked like Andrew Loog Oldham walked past and we thought, "That's got to be him." Then this frizzy redhead frothing at the mouth who was blocking the view came towards us. We thought, "Get out of the fucking way," but it turned out to be McGee. He was mental. I think he thought the same about us. He heard about five minutes of the soundcheck – with William and I rowing about something or other – and thinking we had blown it, only for McGee to shout, "Genius! Do you want to do five albums?"

The relationship has always been a bit prickly. At the moment we don't talk. I really like Alan, but he's built up the Alan myth and if you don't go along with it, you're not in the McGee universe.

You played 20-minute sets and accused anyone playing longer of self-indulgence.
We said anything to get a reaction. I can't watch some of those early interviews. There are a couple where I'm just going on about the Mary Chain being the best band in the world ever. A lot of that was just talking yourself up because you're really not that sure of yourself. Sometimes a lack of confidence produces what appears to be extreme confidence. After a crate of beer, it always ended up with "we're the greatest". As for the 20-minute shows, that was just nicked from [Edinburgh band] Fire Engines. We thought we could do anything. We could have gone out dressed as Ronald McDonald and played a jazz set if we'd had the notion. We wanted to make it as extreme and in-your-face as possible. If you came to see us in 1984, you might love us or hate us, but you were never going to forget us. That was the idea. Later, we were playing to more people and ticket prices were higher. You want to play your new songs and it feels like you have more responsibility. That sounds really boring, but it's true. But in 1984, it was just pure adrenaline.

What are your memories of the first single, Upside Down?
We recorded during the night because the rates were cheaper. The studio belonged to Pat Collier – a decent guy but he just didn't get it. He was totally confused by the noise and thought everything had to be fixed so that we sounded like Dire Straits. "Chuck that pedal in the bin! I've got one here that's the same one Mark Knopfler uses." We

"THE PRODUCER MADE IT SOUND LIKE DIRE STRAITS. SO WE WENT IN AND REMIXED IT"



Venom and leather (this page, left to right): Jim Reid addresses his American public onstage in Detroit, Michigan, 13 December 1985; the Reid brothers promote fourth album *Honey's Dead*, 1992

wanted him to sit in the corner and leave us alone, but if you went anywhere near his equipment, he became really nervous.

We thought it turned out OK, but when we got home, we found Pat really had made it sound like Dire Straits! So, William went in the next day and remixed it, and that's the version that was released.

It wasn't exactly overnight success, but it seemed pretty fast…
William and I spent five years in this little bedroom in East Kilbride, designing the perfect band, and when it started to happen it was like, "Fuuuuuck! This is actually happening." We didn't have time to learn the rules. Yes, we wanted to piss people off, but not so much that we didn't get invited back to the party. We didn't understand the politics of the music business, so we just steamed in there burning bridges and putting noses out of joint.

***Psychocandy* was your eagerly awaited debut album. But did it become an albatross around your neck, your *Citizen Kane*?**
It felt like that for a while, particularly towards the end of the 90s. At times I wished we hadn't made that record. But by then I'd say we were still making records that were as good as *Psychocandy*, like *Munki*. Some people think *Psychocandy* is a classic album and there are not many people who can say that. So, I'll take it. With time, people have come round to the other records, too. At gigs you get people saying *Darklands* is their favourite and others suggesting we do a *Munki* tour. It would be interesting to see who might come, because it only ever sold about 12 copies!

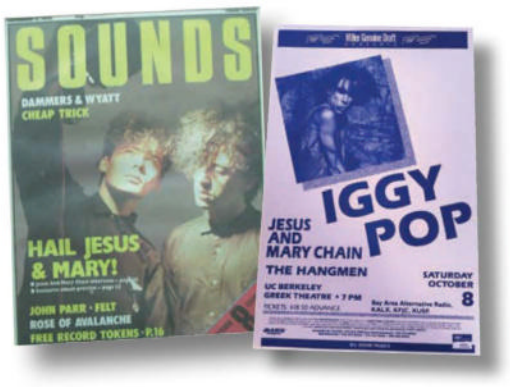
Just Like Honey and Some Candy Talking are two of the most perfect pop singles of the era.
Some Candy Talking was the stepping stone to *Darklands* and probably prepared people for the different sound of that album.

***Darklands* sounds great today, but it disappointed some people. Still, it got you onto *Top Of The Pops*.**
The feeling after *Psychocandy* was: what do we do next? People in the music press were urging us to split up before we ruined everything. A lot of fans were expecting *Psychocandy II*, but we knew that's what we *didn't* want to do. We didn't want to turn into the Ramones. A few great albums, then it's the same album over and over again. A formula. We wanted it to have a shocking impact and the shock this time was that it wasn't *Psychocandy*. Some people said, "What the fuck is this?" but enough people bought it, so, job done.

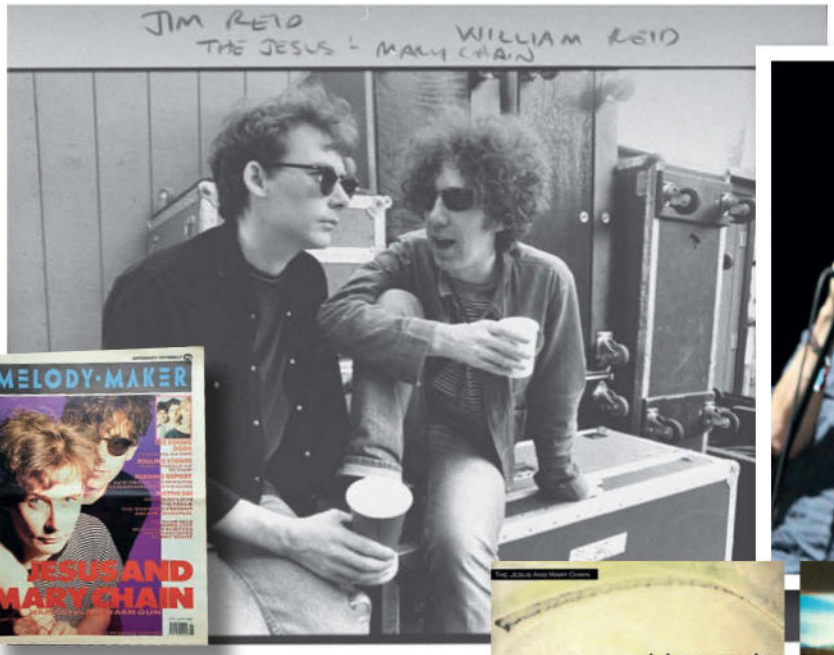
We played *Top Of The Pops* once [April Skies, April 1987]. When we got there, I was shitting myself. I can't do this! I just wanted to go home. A couple of crates of beer later and I was swiping at these massive £40,000 cameras sweeping around the studio with a beer bottle. So, that was that. No more *Top Of The Pops*. We were never asked back despite having multiple Top 40 singles. We did exactly the same thing on *Jools Holland,* and they were absolutely disgusted with us, so we weren't invited back there, either. We just made complete tits of ourselves.

In the 80s did you feel affinity with Felt, the Bunnymen, Cocteaus, My Bloody Valentine? Or how about the Americans: Sonic Youth, Dinosaur Jr, Nirvana? Or have you always felt like outsiders?
Absolutely. The 80s were generally dreadful but not *completely* dreadful. We loved the Bunnymen, The Fall, Felt, MBV – although they definitely got better later on. The Cocteau Twins are one of the best bands ever. So influential. You hear so many bands who sound like them today. We were really friendly with Liz [Fraser] and Robin [Guthrie] for a long time. I loved Nirvana, too – their attitude was amazing. They looked like they couldn't give a fuck, but they were getting away with it. We wanted our music to be heard by as many people as Nirvana's. People thought we were joking when we said we wanted to play Wembley Stadium, but we weren't. Kurt [Cobain] was a brilliant songwriter, but I was bored a bit by Soundgarden and the other grunge bands.

We sounded like the Mary Chain and nobody else did. As much as we loved Cocteau Twins and the Bunnymen, we didn't want to sound like them. The difference was our total DIY attitude. We oversaw every aspect of what the Mary Chain produced. Everything from the typeface on the record



Photos: Getty; Colin Bell



Chain gang: Jim and William at Lollapalooza, Mountain View, CA, July 1992; Scarlett Johansson duets with Jim at Coachella festival, April 2007

cover to where the cameras were positioned during the promo videos. It might have said directed by such-and-such, but those videos were directed by the band.

On the *South Bank Show* Velvet Underground documentary (1986), Nico speaks about the 80s being an extension of the 60s: "It's like the 70s never happened!"
We used to complain about the 80s. Why the fuck did we get this minging decade? Why is *this* our time? The 80s were absolutely *not* an extension of the 60s. If you turned on the radio in 1965, you're going to hear Subterranean Homesick Blues, I Can't Get No Satisfaction, Help! The 80s you're going to get Spandau Ballet, Kajagoogoo etc. I rest my case.

What were the challenges – personally and professionally – being siblings in a successful band? Everyone knows the troubles the Gallaghers had, the Davies brothers, too…
There was never really a rivalry. We had arguments. They were usually constructive, but even when they got ugly and we started screaming at one another in the studio, it was never personal. It was about how loud *that* guitar part ought to be or whether the reverb on the drums sounded right. The rest of the band would disappear, thinking it best to leave us to it, and when they popped their heads back in, we'd be sitting drinking tea and talking about last night's *Coronation Street.* It was never malicious. It was more about trying to make a good record. Later on, though, we would do it to annoy the fuck out of one another. William lives in Arizona now. It's not as if we don't get to catch up. We see each other with the band. We make records together. We tour together. We see enough of each other.

Bobby Gillespie played an important part during the band's early days. Was it a challenge for him – and yourselves – that he was also making music with Primal Scream?
There was never any tension, just an understanding that Bobby was on loan. He was really important for us. Whenever the gig was going down a few gears, you'd look at Bobby with that big mental grin on his face and you knew everything was going to be alright. But it got to a point where both bands were increasingly busy, and we realised it couldn't work any longer. We offered him the job full-time, but he politely declined.

After Bobby left, Primal Scream embraced dance culture, like many other bands at the time. How did you view that scene? All the interesting stuff seemed to be happening on the dancefloor. *Automatic* (1989) contained more 'beats' than the earlier records...
We've always loved soul and funk: Aretha Franklin, Motown and Funkadelic. Stevie Wonder is a genius. It might sound weird, but you can definitely hear that in the Mary Chain mix. And we were into electronic music – Suicide, Kraftwerk – and accommodated those influences in our own way, but the rave or dance scene just didn't do it for us. I liked some of the sounds, but I couldn't see how it would fit with what we were doing. To me it was just incompatible, whereas with hip-hop, I thought, yeah, we can do something with those drumbeats and we tried to do that, firstly with Sidewalking.

***Stoned & Dethroned* (1994) was more laidback, bearing the influence of Mazzy Star (whose Hope Sandoval was, for a period, William's partner). That seemed a bit of an adjustment.**
We had done an acoustic Peel Session and had always thought that, at some point, we would do an acoustic album, but when we got into the studio we weren't as confident about the idea. Is this enough? What are we going to hide behind? We spent ages trying to do it as an acoustic record and realised it just wasn't going to work, so we decided to make an *almost* acoustic record, one that was really stripped back.

On *Stoned & Dethroned* you collaborated with Shane McGowan on God Help Me. How did that come about and what memories do you have of working with him?
Shane was brilliant, but trying to get him down to the studio was impossible, even though he'd agreed to do it. We contacted him and sent him a demo of the song before I called him:
"Shane?" "Yeah?"
"It's Jim." "Jim who?"
"Jim Reid." "Jim Reid?"
"Jim from the Mary Chain." "Oh, yeah."
"Do you fancy coming down next week to

"EVEN WHEN WE STARTED SCREAMING AT EACH OTHER, IT WAS NEVER PERSONAL"

Photos: Getty

"There was never a rivalry": the brothers in 2023

record?" "Next week? What day?"
"Monday."
Monday would arrive and no Shane. So, I'd pick up the phone:
"Shane?" "Yeah?"
"It's Jim." "Jim who?"
"Jim Reid." "Jim Reid…?"

This happened for about six weeks. Eventually we had to ask his manager to figure out a way to get him here. At the studio the beer he was drinking was 10 per cent volume. I had a couple of cans and I thought, fuck, this is like whisky! From the beginning it was clear he had never listened to [God Help Me] so we had to play it to him. It took ages, because he had to learn it, but it turned out great. We played a gig with him, too, at Madame Jojo's in Soho. We had covered a Pogues song [Ghost Of A Smile] and he really liked it. The first time we met him was at the Good Mixer in Camden. We were so nervous we got absolutely plastered. We thought he'll be so wasted when he arrives, and we don't have a clue what to say to him. Then Shane walks in stone cold sober, takes one look at the state of us and says: "Get me a quadruple vodka."

***Munki* is a fabulous record: high octane rock'n'roll. How did you pull it off given that you were barely talking to one another at that point?**
I don't know. We had aimed to make the record really quickly, but that didn't happen. Before long we were getting drunk and taking drugs in the studio, which is never a good idea. We thought we'd be done in a few weeks, but we spent most of the first fortnight in a pub across the road. Then the arguments started to happen and somewhere along the line William wouldn't show up when I was in the studio, and I wouldn't show up when he was there. The atmosphere was unbearable. I don't know why it doesn't come across that way on the record, but we couldn't stand the sight of each other. While there's a portion of it that we made as a band, it is quite largely him making a record and me making another record. And what came out at the end was *Munki.*

What has been your biggest pay day?
We're not loaded. We're not lighting cigars with £50 notes. At the same time, I don't have to worry about the bailiffs turning up. I don't really notice where the money is coming from, but I think we've made more money from *Psychocandy* than other albums, probably because Just Like Honey gets used a lot. We're not complaining – we're doing ok, but we're not multi-millionaires or anything.

New album *Glasgow Eyes* features a greater variety of song styles and instrumentation than we've heard from you before...
It sounds like the Mary Chain in 2024. To me, all our records sound like the Mary Chain and no one else. It's maybe a bit more experimental in terms of its production values, but if you like the other Mary Chain records you should like this one. RC

Glasgow Eyes *is on Fuzz Club.*
Never Understood: The Story Of The Jesus And Mary Chain *is published by White Rabbit in August.*

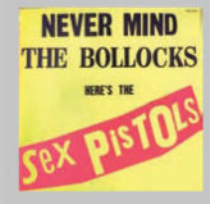
THE FIRST CUT

JIM REID ON THOSE *OTHER* CLASSIC ROCK DEBUTS

The Velvet Underground & Nico *The Velvet Underground & Nico* (MGM/Verve, 1967)
"A blueprint for a type of music that hadn't yet been invented, and obviously a huge influence on the Mary Chain. That old cliché about everyone who heard it starting a band is probably true. It's an Empire State Building of an album. As important as The Beatles and the Stones."

The Stooges *The Stooges* (Elektra, 1969)
"It's the same thing. To say it was ahead of its time is not an exaggeration. No one understood it at the time. It was so out of place. It was punk rock before punk rock existed. It's totally timeless. It would sound perfect in any decade."

New York Dolls *New York Dolls* (Mercury, 1973)
"The punk rock Rolling Stones. The standard of songwriting is incredible. Every song could have been a single. It sounds like a Greatest Hits record and they look so fucking incredible on the sleeve. My dad *didn't* do this, but I can picture him picking that cover up and shouting, 'What the fuck is this?!' The hairs on the back of my neck would have been standing up. Right, I'm off to buy a red plastic dress…"



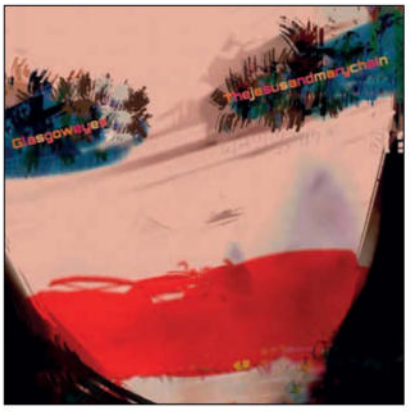
Sex Pistols *Never Mind The Bollocks, Here's The Sex Pistols* (Virgin, 1977)
"It was the first classic debut that I ever bought at the time of its release. There was no cooler person on the planet than Johnny Rotten in 1977. He was *the* role model. Every single song is great. When people labelled us 'the new Pistols' it terrified us. We knew that one sentence had the power to end the Mary Chain. Don't anyone ever fucking say that again!"

Suicide *Suicide* (Red Star, 1977)
"It sounds like nothing else on earth. On all the other records we've discussed, I could easily find the reference points, but with the Suicide album I've no idea. It sounds unique. It sounds like they wanted to do a punk record but couldn't play guitar and then spotted a synth lying in the corner: 'Hey, let's hit it with a hammer and see what happens.'"

The Smiths *The Smiths* (Rough Trade, 1984)
"William is a massive Smiths fan. I wasn't a fan then and I'm not a fan now. It used to drive me mad because I couldn't find anyone back then who didn't like The Smiths. I don't get them at all. They leave me completely cold."

Beastie Boys *Licensed To Ill* (Def Jam, 1986)
"I quite liked it at the time. It's OK. It's not a classic and it's not up there with the others. They made much better records later on."

The Stone Roses *The Stone Roses* (Silvertone, 1989)
"I was a bit confused by it at first, because I thought it was really retro. So, my first reaction was: what's the point? But then I started listening to the songs and the songs are great. Having said that, I actually prefer *The Second Coming:* the production and John Squire's Hendrix guitar."



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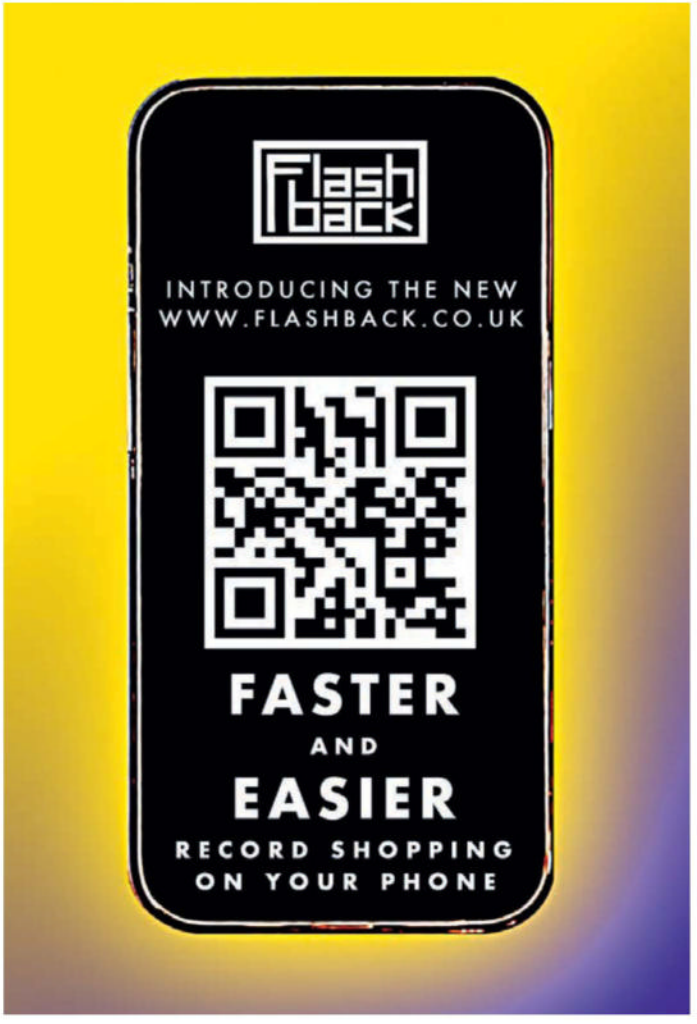

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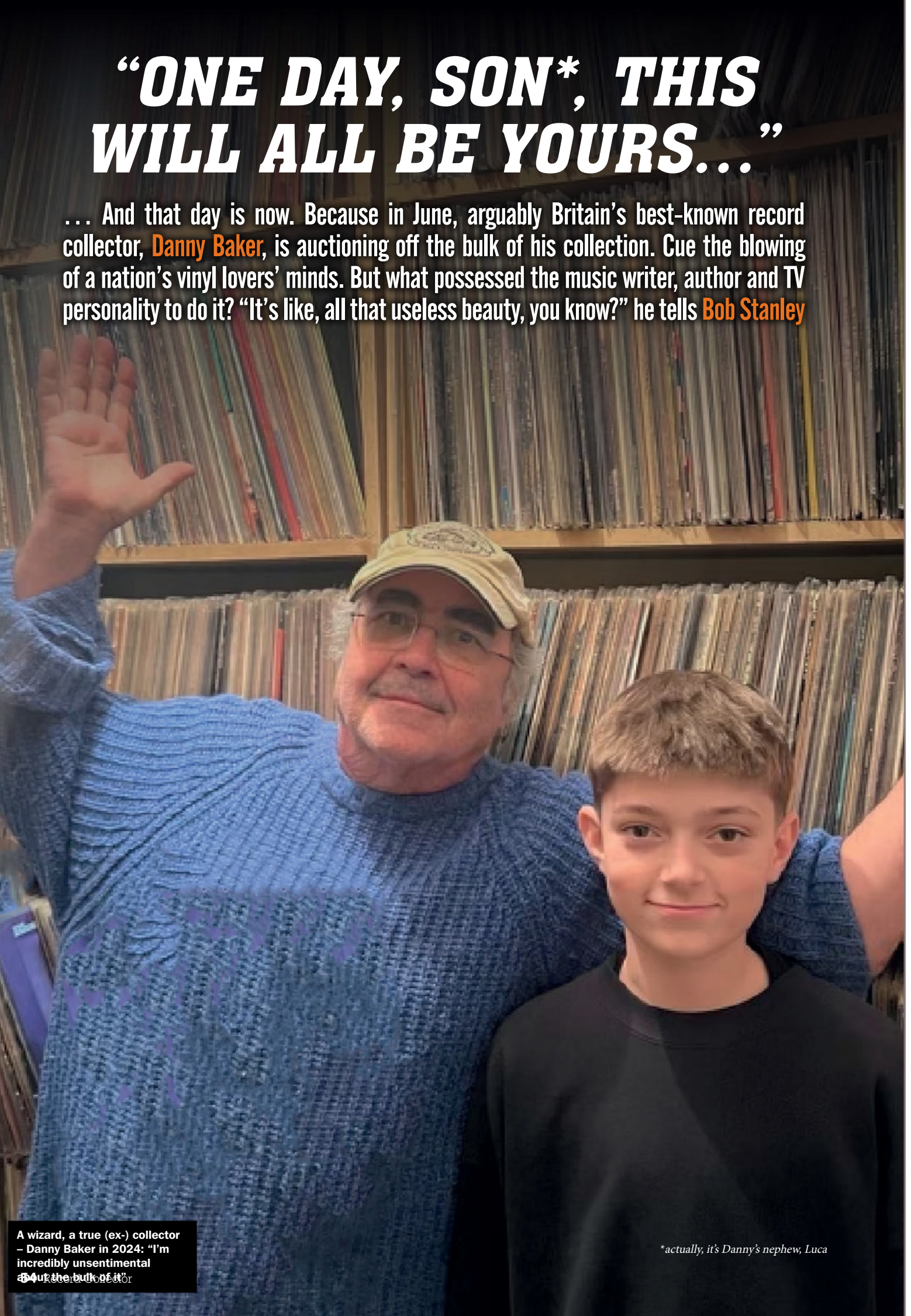
"ONE DAY, SON*, THIS WILL ALL BE YOURS..."

... And that day is now. Because in June, arguably Britain's best-known record collector, Danny Baker, is auctioning off the bulk of his collection. Cue the blowing of a nation's vinyl lovers' minds. But what possessed the music writer, author and TV personality to do it? "It's like, all that useless beauty, you know?" he tells Bob Stanley



A wizard, a true (ex-) collector – Danny Baker in 2024: "I'm incredibly unsentimental about the bulk of it"

*actually, it's Danny's nephew, Luca

Danny Baker has been one of the most public record collectors over the last few decades. He's shared his obsession on GLR and BBC 5 Live, and more recently on Patreon, for anything from Emerson, Lake & Palmer's *Tarkus* to Ronnie Barker's 1969 album *A Pint Of Old And Filthy*. Now he's decided to sell his collection, the whole lot, which has caused a few shockwaves among his friends and on social media. Among the collection are dozens of heavy hitters like Bowie and Ramones test pressings, the Brit-psych album by Rainbow Ffolly, UK copies of The Stooges' first two albums, and many real one-offs like a Stone The Crows album with a letter to John Peel's producer John Walters from Peter Grant.

"They've all gone," Danny tells me. "And I think at the beginning of May [*actually, June – Ed*], they get auctioned. The point was, I had a terrific time. It was wonderful. But I'm 67. I tell you the image it conjures… it was like Scrooge McDuck amongst all his gold coins. All that useless beauty, you know?"

I do know what he means but I also know that buying, and collecting, and DJing with records has given me more pleasure than (pretty much) anything else in my life. That's why I thought I'd give Danny a call and see how he feels about it now that they've all been packed up and driven away.

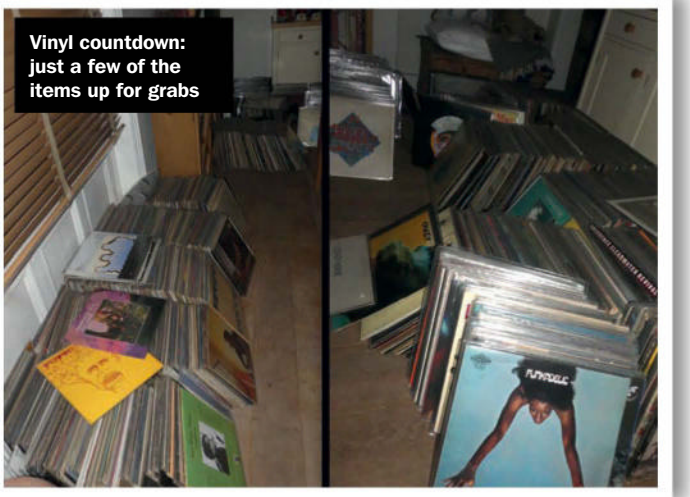
Danny Baker: Hello, Bob, how are you?

Bob Stanley: I'm alright, how are you?

DB: A little frazzled, but here we are.

BS: You really have unsettled me, to be honest. Because I've got this huge record collection now, and I think… well, you know, I'm going to have to offload it at some point.
DB: Danny Kelly says it's about mortality and stuff, but it simply wasn't for me, it didn't cross my mind. And it happened to me on my 65th birthday, believe it or not, if 'happen to me' is what I'm looking for. We were sitting in the garden… and it wasn't just the records, it was the idea that life should have a third act, and the records are all bound up in that. And I just said to [his wife] Wendy, "You know what, I think I'm just going to get rid of all my records" … which she didn't resist, to be absolutely fair.

BS: Are you selling them all in one go?
DB: I've been gently getting rid of them, shedding them for about the last 18 months anyway. A lot of punk stuff and certainly 90s stuff has been going to friends of mine who run shops in Soho. But the bulk – and that's what they were, a bulk – I'm incredibly unsentimental about, because it's not a very personal or sentimental thing to me. I know it sounds terrible. I've been trading, if you like, or bartering records, since I was 11. My dad used to get records out the docks, used to come home with a load of records. And that's how 25 copies of [legendary prog rarity] *The Human Beast* got shot up on a local dump [by Danny and his mates with an air rifle]. And I used to go over to Petticoat Lane and get a Johnny Winter album for two Englebert albums or whatever else he brought home. But ever since then, it's been every street market I've ever been in. I'd go down Greenwich Market or wherever I was, and flip through a box of records and think, well, I'm not leaving that. Even though you've got two copies already... "*Piper At The Gates Of Dawn* for a fiver? Yeah!" I've never DJ'd and all that, it was simply mooching around. I remember I had a signed copy of Duran Duran's first album, found that in Greenwich for two quid. Now, if you put a gun to my head, I couldn't name you a Duran Duran record, but it was that sort of thing. Somebody gave us a fortune for it. I've waxed and waned my collection over the years. This bulk has only come over the last 30, 35 years.



Vinyl countdown: just a few of the items up for grabs

"I'VE KEPT MY JAMES TAYLOR ALBUMS, SOME CURTIS MAYFIELD, MY WILD MAN FISCHER... ALBUMS THAT I THINK OF AS PHOTOGRAPHS, YOU KNOW?"

BS: So, you don't feel like all of them are a part of your life and your memories?
DB: I know people think I sit around saying, "Ah, my old friends." But they weren't. Most of them, anyway. I saw somebody [online] saying, "How could you?" but I've kept about 150 here. It's a bit like fishermen – I've loved the days when people came around and there'd be a party, and they'd come down in what I called the record room, and they'd take them off shelves and go, "Oh, I used to have this." Or you'd get someone else going, "Blimey, have you got the poster with it?" All that's good. But I haven't done that for years, decades. And neither should I. At 65, really? Are you really going to take these 10,000 albums and 10,000 singles to your new place in the hope one day you'll get an old friend to drop by and say, "Oh, have you got that Tyrannosaurus Rex album?" The answer's no.

BS: What did you decide to keep?
DB: I've now got about the same size record collection I had when I was 21, 22 and it's fine. There's nothing there that's collectable, I don't think. I've kept my James Taylor albums, my Average White Band albums, some Curtis Mayfield albums, my favourite albums, you know, my Wild Man Fischer. Things that have never been on CD or YouTube… I've kept two copies of Kenneth Williams' *On Pleasure Bent*, mono and stereo! But nothing that you could haul off the shelf and say, "Look, you know what that's worth?" There are a couple of things I was very surprised at letting go, but I thought, ah, sod it. The test pressing of the first Ramones album, which basically started everything with *Sniffin' Glue* and all of that with me. But I'm keeping albums that I think of as photographs, you know.

BS: You put that ELP album up on Twitter [X], and it was signed and it had the press release. I know that they meant a lot to you, and I would see that as a photograph...
DB: But I've kept one copy of *Emerson, Lake & Palmer*! I've got that, *Tarkus* and *Pictures At An Exhibition*. When I met Emerson, Lake & Palmer, I pulled one of eight copies off the shelf, you know? And that's how it was. Danny Kelly has 17 copies of Television's *Marquee Moon*. I had about nine copies of [Todd Rundgren's] *A Wizard, A True Star*… I've kept the one Todd signed. I gave away most of the signed stuff, but I've kept Ian Anderson's nice dedication to me on *Thick As A Brick*, Rick Wakeman's on *Journey To The Centre Of The Earth*. That's actually personal… it's nice, you know, like an old letter.

BS: Are there any you've already regretted packing up?
DB: I've requested only three or four back that I didn't notice I'd let go of. One is Elvis Costello's *Almost Blue*, which is, you know, worth about three quid, but that was the record that brought me and Wendy together 40-odd years ago, and there's a note inside it saying, from Elvis, "Dear Wendy, Don't blame me, Elvis Costello."

BS: I always think if someone looked through my records and was expecting it to be curated, all very rare things… and they'd find a complete run of Adam Faith singles. I'm

probably the only person who wants them.
DB: Had it been just turquoise Zeppelins, that sort of stuff, then you really are looking at a cynic. But mine's a good mixture of the eye-popping, and comedy albums, and Stylistics... Look at the Stylistics albums, especially *Heavy*, which I always loved. Have I played that more than Reg King's solo album? Yes, I have. A lot more. And Reg King's album is worth about £500 and the Stylistics is worth £2. That's my record collection. But there is the whole thing of record collecting, and after a while, it just started to make me feel sick. So, they've gone. There was no plunge into the pool, no moment of truth. I've just had to weigh up who probably was best to get rid of.

BS: Were you ever a completist? I think that's my downfall, why I always feel the need to keep digging around.
DB: I was a completist in peculiar directions. I think I'm confident in saying I had 98 per cent of Tiny Tim's records… That was the big, completist collection, because he used to record in hotel rooms… If people wanted him to make a record, he'd just do it. And there was stuff I paid quite a lot for. With him and Anthony Newley I was a completist, and the Newley stuff's gone apart from two that he personally signed: "What a great night we've had out" and all that. I think I was probably the main Newley collector. In the auction there's the demo albums that he made for *Doctor Dolittle* and *Willy Wonka* and sent across to the studios. But Newley… it's not like putting in the first four Black Sabbath albums! Eighty per cent of it is 70s rock. But the stuff that's gone off that I really miss is the stuff I spent decades curating, for my own enjoyment: Bonzo Dog Doo Dah Band, lovely stuff signed by Neil [Innes] and Vivian [Stanshall], even the acetate of Urban Spaceman – that's all gone. Being a completist is great until you complete. Then it takes the fun out of going into record shops.

BS: I get that. I walk into shops now and think they're never going to have the six or seven things I'm really looking for.
DB: Give me an example.

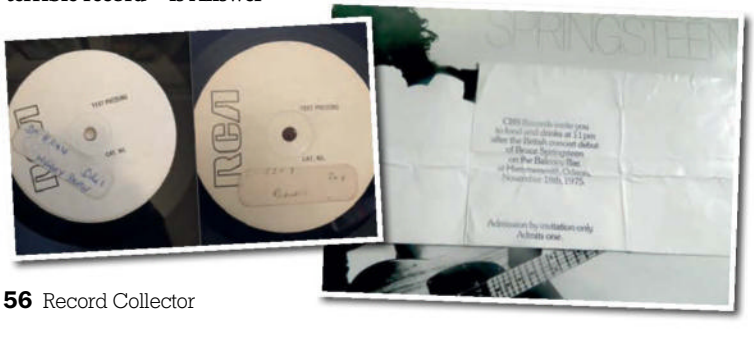
B: Well, I collect No 1 singles on 7" and the only one I'm missing from the 50s – a terrible record – is Answer Me by David Whitfield.
DB: Oh, my God. Was it released on a 7"?
BS: Only in America, on London.
DB: I didn't really check my singles and there were thousands and thousands – I might have had it! I just said, "Take them." There was loads of 50s and 60s singles, along with all the Bowie, test pressings of *Ziggy* and *Hunky Dory*, *Man Who Sold The World*, first Caravan, turquoise Zeppelin… They're all in there.

BS: Well, you only have so much time. I've done record fairs where I've got rid of a box load of singles for a pound each, and a few days later you discover one of them was worth £300.
DB: That's all part of the general karmic wheel of being a collector. But all that left me. I stopped buying records. I never stopped loving them, I'm still playing them. I've given some to friends – the first Kaleidoscope album…

"IF YOU GIVE YOUR SON ALL YOUR RECORDS IT WILL ROB HIM OF THE DECADES WE'VE HAD OF FINDING STUFF"

BS: Have your kids taken any?
DB: My son's 37 now and he's got a really good eye and he's got his own thing, but he has availed himself over the years of whatever he wanted, some beautiful pieces, especially folk... The night before they went, I said, "This is your last chance," and he went, "Dad, it's too big to come over there and go through it." And then he said, "Well, there's one record. I haven't got a copy of *Five Leaves Left*. I know you've got loads and loads of later editions, just give me one of the later ones. As it turned out, I only have one copy of *Five Leaves Left*, the original copy of *Five Leaves Left*! And he went, "Nah, nah!" and I said, "Son, have it." And he took Throbbing Gristle's *20 Jazz Funk Greats*, the greatest title and cover of an album ever made, but otherwise he said it's just too much. It's not much fun to be there just going around pulling out albums to take. He's got 2-3,000 himself, I think. My daughter took a few, my Taylor Swift LP! They go for a few quid. You've got anyone to give yours to?

BS: I've got an eight-year-old, he likes The Beatles, he's got a couple of Paul McCartney solo records and a little portable record player so that might happen, or it might not, when he's 15 or so.
DB: Also, if you gave him all your records, it will rob him of the decades that we've had finding stuff. It's like the rich kid walking around the fair with his dad and he said, "Oh, can we go on the rifle range and win a teddy bear?" "You don't have to go on that." The kid wants to go on a rifle range and win it.



Signings of the times: Danny with items such as autographed ELP, Jam and Caravan albums. (Below, left): A *Hunky Dory* white label and Springsteen's *Born To Run* along with an invite to a press launch from 1975

BS: Absolutely, yeah. I like that he might like flicking through them when he's a bit older.
DS: I would love to have done it here before the records went. We could have gone through them. And even you would have said, "Are you getting rid of that?!" People can't help it. But if a Tucker Zimmerman album brings pleasure to someone else… then let's do that.

BS: Well, thanks Danny.
DB: Any time. Hopefully we can meet up one day and lament...

Danny's auction is on 4 June via Omega Auctions (www.omegaauctions.co.uk).

Photos: Getty

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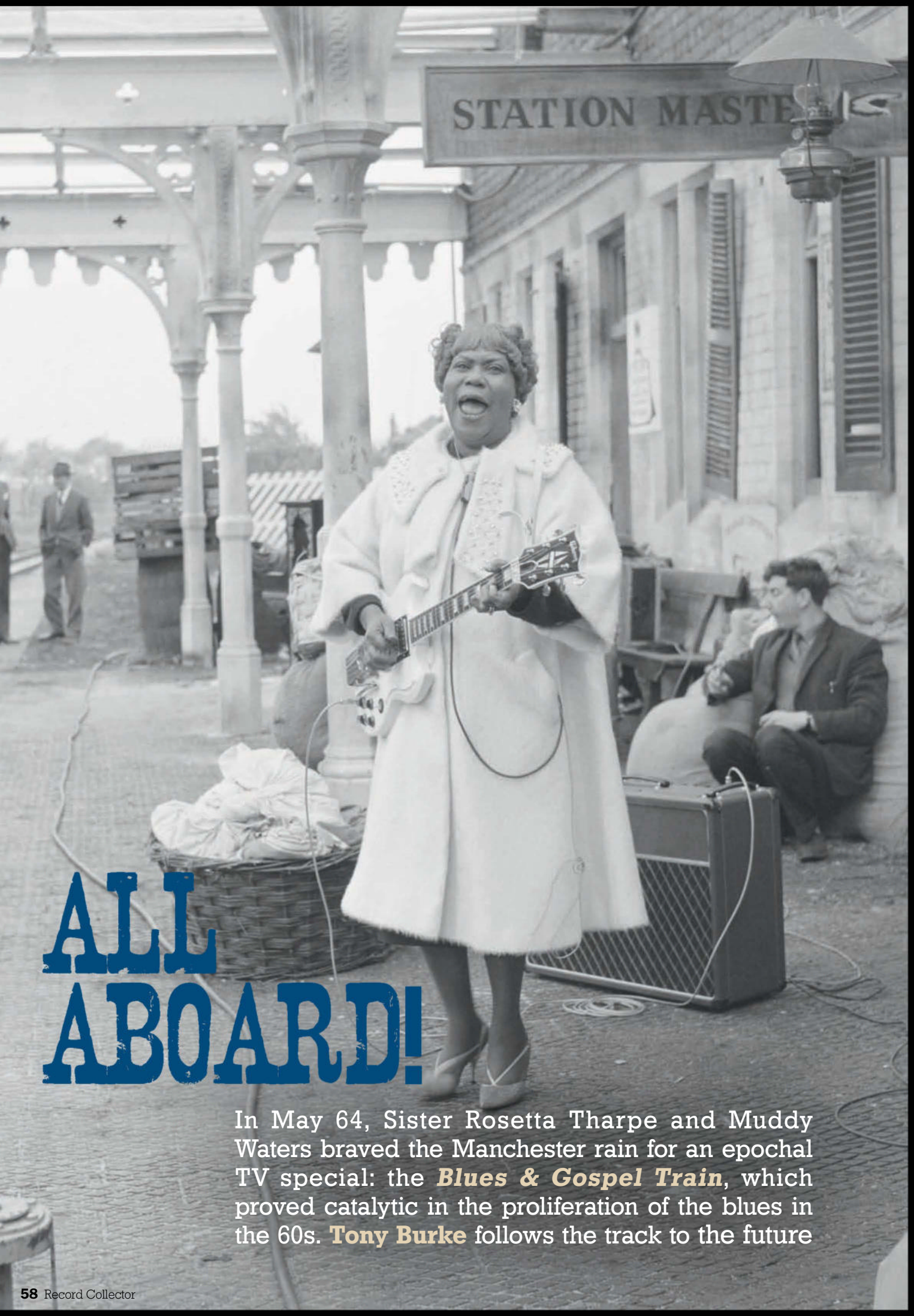


ALL ABOARD!

In May 64, Sister Rosetta Tharpe and Muddy Waters braved the Manchester rain for an epochal TV special: the ***Blues & Gospel Train***, which proved catalytic in the proliferation of the blues in the 60s. **Tony Burke** follows the track to the future

On 7 May 1964 Granada Television recorded a special one-hour programme which featured performances by Muddy Waters and Sister Rosetta Tharpe, who brought the sound of electric Chicago blues and wondrous electric guitar playing the likes of which British fans had not heard or seen before.

The *Blues & Gospel Train* TV special, a breakthrough for electric blues in the UK, was recorded live, outside a TV studio, for the first time ever using radio mics. Every song could be clearly heard, and the artists were able to move around the set. Plus, it had a large budget. Producer Johnnie Hamp had a team of 70 Granada staff involved in recording the show, all helping to convert a disused railway station in the Manchester suburb of Chorlton into their notion of a "Southern US style railway station", dubbed Chorltonville, complete with hay bales, live goats and rusting agricultural equipment.

Besides Muddy Waters and Sister Rosetta Tharpe US artists appearing on the *Blues & Gospel Train* were members of the *Folk, Blues And Gospel Festival*, a tour promoted in 1964 in the UK by Harold Davison, which also included Sonny Terry & Brownie McGhee, blind gospel evangelist Rev. Gary Davis, Cousin Joe Pleasant, as well as Muddy's pianist Otis Spann with Chicago musicians Ransom Knowling on bass and Willie 'Big Eyes' Smith on drums. Mississippi John Hurt was also listed on the tour posters but was too ill to travel.

PRE-1960 BLUES IN BRITAIN

Up until the early 60s blues music in the UK was largely the province of jazz and folk music fans, many of whom publicly disapproved of electric and amplified instruments.

In the 30s and 40s a small number of UK companies released records by black blues artists including Bessie Smith and Lonnie Johnson on UK Parlophone; Georgia White and Trixie Smith on UK Vocalion; the Memphis Jug Band had their K.C. Moan released here in 1936 on Regal Zonophone while the Tennessee blues artist Sleepy John Estes had his Drop Down Mama released in the UK on Brunswick in 1945.

In 1951, 1952, 1955 and 1957 US bluesman Big Bill Broonzy toured the UK. He recorded here as 'Chicago Bill' in 1951 – for Emil Shalit's Melodisc label, who released jazz, folk and calypso records. Melodisc disguised his name as he was contracted to Mercury in the US.

Broonzy made his first recordings for Paramount Records in 1927 and played an important role in attracting southern blues musicians to Chicago in the late 40s and 50s, notably Muddy Waters. He was a savvy businessman and adapted to changing tastes among black record buyers and US juke boxes by recording jump blues and R&B for Mercury in the late 40s.

But for white audiences in the US and Europe he became a 'folk blues' artist who "crafted a persona for himself that would bring him international acclaim and steady work for the rest of his career," according to his biographer, Bob Riesman.

Other US blues artists who toured the UK included Lonnie Johnson, a blues troubadour and a superb guitar player who also had an extensive recording career including recording with Louis Armstrong, Duke Ellington and the white jazz guitarist Eddie Lang. Johnson had topped the R&B charts with an R&B ballad, Tomorrow Night, in 1948 followed by a string of R&B hits. He toured the UK with Humphrey Lyttleton's jazz band in 1952 and later Chris Barber, who first brought gospel artist Sister Rosetta Tharpe to the UK in 1957 while in 1958 Muddy Waters toured with Barber.

Roberta Freund Schwartz in her book, *How Britain Got The Blues,* quotes an unnamed jazz critic complaining that Muddy's opening performance in Leeds in 1958 was "coarse and repetitive." The blues historian Paul Oliver is quoted in Schwartz's book, deciding that jazz and folk fans still saw blues as part of jazz, so Muddy "didn't quite match their expectations".

1962: PILGRIMAGE TO MANCHESTER

Things began to change in 1962 when the German promoters, Horst Lippmann and Fritz Rau, brought the first *American Folk & Blues Festival* to Europe. A two-show date was booked at Manchester's Free Trade Hall by Paddy McKiernan's Jazz Unlimited agency for 21 October 1962.

The detailed story of the 1962 *AFBF* show and how blues fans, including future rock royalty, headed north from the Thames Delta is told by David Williams in his book, *The First Time We Met The Blues*, published in 2009.

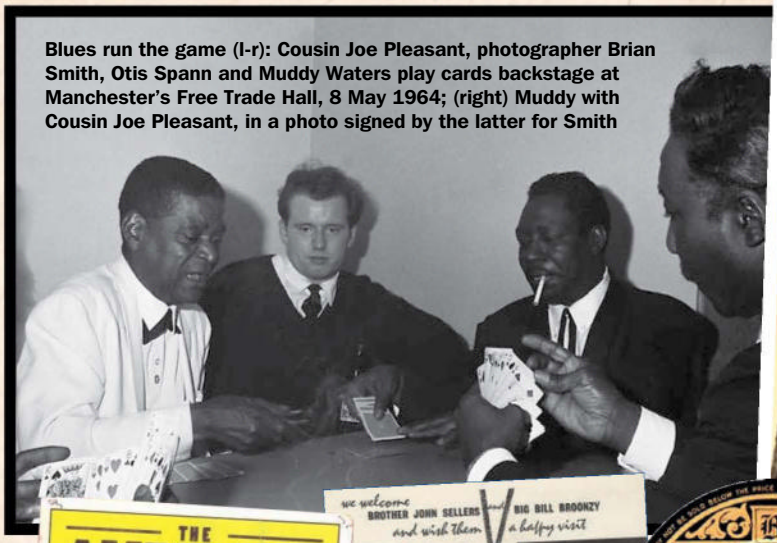
A DISUSED RAILWAY STATION WAS CONVERTED INTO 'CHORLTONVILLE'

The *AFBF* 1962 tour played one UK gig – at the Free Trade Hall in Manchester – and included T Bone Walker, Memphis Slim, John Lee Hooker, Sonny Terry & Brownie McGhee, Shakey Jake Harris, drummer and bandleader Jump Jackson, singer Helen Humes (who had fronted the Count Basie Orchestra) and Willie Dixon, who also acted as bandleader and MC.

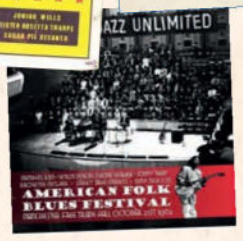
Mick Jagger, Brian Jones and Keith Richards travelled in a van to Manchester with Williams and others (in pre-motorway days) to see the show. Also in attendance were Alexis Korner, who cancelled his regular weekend London residency to be there, Paul Jones of Manfred Mann,

Blues explosion: (main photo) Sister Rosetta Tharpe; (below, l-r) Cousin Joe Pleasant, Brownie McGhee and Sonny Terry; Muddy Waters' band – Otis Spann (piano), Ransom Knowling (bass), Willie 'Big Eyes' Smith (drums); (inset) a signed ticket from the show

Photos: Granada TV; Brian Smith



Blues run the game (l-r): Cousin Joe Pleasant, photographer Brian Smith, Otis Spann and Muddy Waters play cards backstage at Manchester's Free Trade Hall, 8 May 1964; (right) Muddy with Cousin Joe Pleasant, in a photo signed by the latter for Smith



who hitch-hiked from Oxford, and Jimmy Page, then guitarist with Neil Christian & The Crusaders. Page, who had a gig that weekend with Christian, travelled north in the relative comfort of British Railways and returned home in the van with the Stones. John Mayall, who had yet to move to London and was living in leafy Cheadle Hulme, was also there.

Page, a boyhood friend of Williams and fellow blues fan, recalled: "When David Williams told me about the impending visit of the *AFBF* tour to England I was keen to join the pilgrimage to Manchester. It was not only the first time that I would actually see artists like John Lee Hooker and T Bone Walker perform, but it was the first time I had met Mick Jagger, Brian Jones and Keith Richards, who came with us on the trip." Richards' memory of the trip was hazy years later when he claimed that Jagger drove to Manchester in his mum's Triumph Herald. Not true, says Williams, who was in the van with the three Stones.

On 22 October 1963 Johnnie Hamp transported a group of US blues artists who were touring Europe with 1963 *American Folk & Blues* show to Granada Studios, Manchester where a 40-minute TV Special, *I Hear The Blues*, was recorded and later broadcast on 18 December 1963, featuring Muddy Waters, Sonny Boy Williamson, Lonnie Johnson, Victoria Spivey and others. Hamp received a terrific reception from the music industry for *I Hear The Blues* so when the chance came to record the 1964 *American Folk, Blues and Gospel Caravan* he headed to see the show in Hamburg and arranged to record a TV special for Granada.

THE 1964 BLUES & GOSPEL TRAIN

For the recording (called the *Blues & Gospel Train*) Hamp hired a steam train (decked out with a smokestack and cow catcher) for fans to board at Manchester Central Station. Brian Smith, renowned music photographer, recalls: "When the train arrived in Chorlton Muddy Waters seemed to materialise from a station building playing Blow Wind Blow. I was on the platform three or four rows back and he was surrounded by fans."

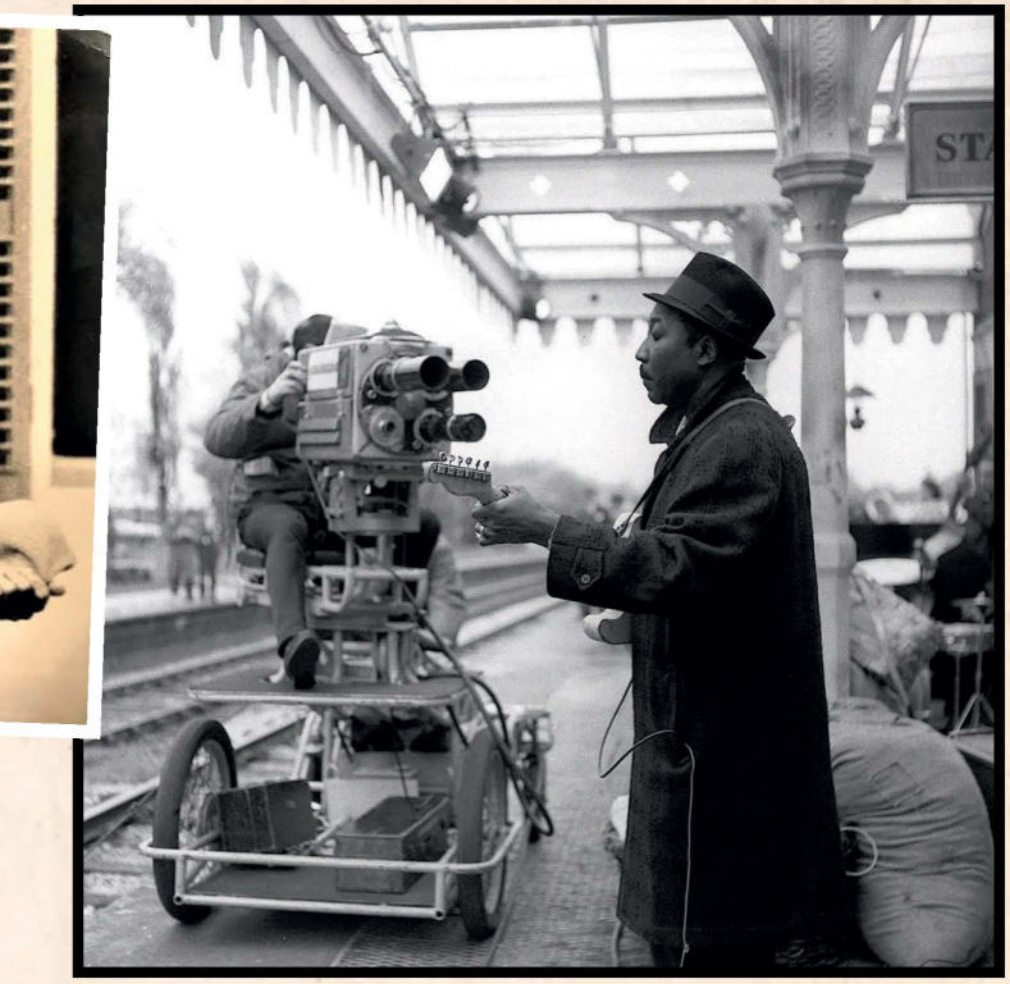
Waters was also filmed slowly walking down the railroad track, bag in hand as he climbs onto the platform singing You Can't Lose What You Never Had with the Chicago blues musicians playing on the platform. The iconic moment comes when he picks up his electric guitar, plugs in, puts on his slide and, without missing beat, delivers a blistering guitar solo that makes the hairs on the back of the neck stand up – real live Chicago blues as played in Chicago clubs. The Mancunian crowd are stunned and enthralled.

Sister Rosetta Tharpe was the star of the show. Immaculately dressed, she also stunned the audience playing a white bodied Gibson SG electric guitar, (the first one seen in the UK), spontaneously performing Didn't It Rain after a deluge hit south Manchester.

New Orleans pianist Cousin Joe Pleasant was playing Railroad Porter Blues when the rain battered Joe's piano and the crew were worried about having electric guitars plugged in on the set.

When Cousin Joe finished playing Sister Rosetta Tharpe arrived in a horse-drawn buggy. They proceeded to 'cakewalk' down the platform. Rosetta can be clearly heard telling the audience, "This is the most wonderfulist time of my life." She plays a piercing guitar solo.

Brian Smith recalls: "Sister Rosetta staggered everybody. She played an ear-splitting solo on a brand-new Gibson guitar and played it loud and brilliantly. It was almost a rock'n'roll show. She was absolutely stunning."



Making tracks: Muddy Waters performs while being filmed by Granada TV's mobile cameraman on the platform in Manchester; (below left) Sister Rosetta Tharpe between takes

"Pretty good for a woman, ain't it?" Sister Rosetta says, bringing the song to a close.

Hamp ensured that the show went smoothly by keeping the artists supplied with bourbon. Joe Boyd, the tour's manager and MC, told journalist Johnny Black that Rev. Gary Davis (a blind evangelist guitar player) didn't take part in the recording – he stayed on the tour coach and got too drunk to play.

The show played Manchester Free Trade Hall on 8 May (the following night) and a host of young blues fans, including Brian Smith and Roger Eagle, hung out backstage with the artists.

Granada received 3000 letters asking them to broadcast the show again and it was re-broadcast on a number of occasions during the blues boom of the 60s. Eagle, a DJ at Manchester's Twisted Wheel club, in his *R&B Scene* magazine wrote of Sister Rosetta: "Her guitar playing was a real shock – powerful and modern – it certainly changed a few people's ideas about gospel music… the audience loved her every note."

On 10 May the show played the Fairfield Hall, Croydon. Sister Rosetta (resplendent in a pink wig) again rocked the audience with her electric guitar playing. Muddy Waters closed the Croydon in rocking style when the National Anthem was played, leaving the musicians standing around looking perplexed.

The *Blues & Gospel Train* TV special was broadcast on 19 August 1964. The late broadcaster and writer, C.P. Lee, accurately summed up the TV special as "a turning point – from acoustic to electric – a whole new ball game; a great moment in musical history." In February 2006, the film was shown to a sell-out audience by The Manchester Music Archive and was compered by C.P. Lee, with Johnnie Hamp in attendance. At the end of the film, the audience burst into applause. Hamp laughed, saying simply: "Pretty good, eh?" RC

"HER GUITAR PLAYING WAS A SHOCK – POWERFUL AND MODERN"

The Muddy Waters and Sister Rosetta Tharpe performances from the* Blues & Gospel Train *in 1964 can be found on* The American Folk Blues Festivals *series. Thanks to Dave Clarke, Howard Rye and Brian Smith.

Photos: Granada TV; Dave Clarke; Brian Smith

SLOW TRAIN COMIN'
Recordings marking the blues' growth in the UK

American Folk Blues Festival Live In Manchester 1962 (Rhythm and Blues RANDB 059, CD, UK, 2020) **£10**
ABC TV filmed the second show at the Free Trade Hall and broadcast it on their Tempo arts programme. These recordings were taped directly on to a reel-to-reel tape recorder. The tracks feature Sonny Terry & Brownie McGhee, Memphis Slim, T Bone Walker and Willie Dixon.

American Folk Blues Festival 1963 (Fontana TL 5204, LP, UK, 1964) **£25**
The original vinyl album was later reissued on CD by L+R and features Sonny Boy Williamson, Memphis Slim, Muddy Waters, Victoria Spivey, Otis Spann, Big Joe Williams, Matt Murphy and Billy Stepney. Recorded live in Bremen, Germany, October 1963.

The Blues Of Otis Spann (Decca LK 4615, LP, UK, 1964) **£70**
Produced by Mike Vernon in London with Muddy Waters' pianist Otis Spann, with Muddy on guitar disguised in the album notes as 'Brother'. The CD version includes extra tracks, one of which is Pretty Girls Everywhere with Jimmy Page and Eric Clapton overdubbed on guitars and harmonica.

Sister Rosetta Tharpe: Live In Paris, 1964 (France's Concert FCD 118, CD, Fr, 1988) **£12**
This late eighties release contains seven sides by Sister Rosetta Tharpe with Otis Spann, Ransom Knowling and Willie 'Big Eyes' Smith recorded on 12 May, five days after the Manchester railway station recording with five sides recorded for radio in October 1964 with a trad jazz outfit.

Bluesbreakers – John Mayall With Eric Clapton (Decca LK 4804, LP, UK, original label, mono) **£150**
Originally recorded in May 1966 and reissued on CD with mono and stereo versions and additional tracks on a 40th Anniversary Deluxe edition, the original album was a commercial success, making No 6 on the UK album chart. *Rolling Stone* has it at No 195 on their list of the *500 Great Albums Of All Time.*

LIGHTS! CAMERA! ACTION!

If you thought Elbow were all about "cosy ballads", try their new – 10th – album, *Audio Vertigo*, which swaps *slow* for hi-octane thrills (relatively speaking). And maudlin for merry: singer **Guy Garvey** and keyboardist/producer **Craig Potter** tell **John Earls** how their new album was galvanised by a sense of humour and inspired by a chase between a police car and a milk float.

When Guy Garvey had a breakthrough for the emotional vocal melody in Her To The Earth, the lithe and sinuous centrepiece of Elbow's new album *Audio Vertigo*, he closed his eyes in the vocal booth, letting out a series of intimate onomatopoeic sounds to begin framing his ideas. On opening his eyes, the singer was terrified to see the band's keyboardist Craig Potter had snuck into the booth and was stood grinning right in front of him.

"I just wanted to put you off," admits a smiling Potter, turning to face his bandmate on a sofa at the Stockport studio they've borrowed from Johnny Marr to start tour rehearsals for *Audio Vertigo*. "You did it really well," responds a mock-offended Garvey. "You scared the shit out of me." He turns back to *RC*, gesturing at Potter: "He's nearly 50."

It's this mischief which has helped keep Elbow together since forming in Bury, just outside Manchester, when Garvey, bassist Pete Turner, drummer Richard Jupp and Craig's older brother, guitarist Mark Potter, were 16. Craig was just 14. Famously, it took the band over a decade to land a record deal.

Since the now-defunct V2 released Mercury Prize-nominated debut *Asleep In The Back* in 2001, Elbow have remained grateful for that chance, maintaining a work rate that means *Audio Vertigo* is their 10th album in 23 years. Only Jupp has departed, quitting in 2016 to run his own drum school.

"As each album has gone on, we've realised we're more privileged to still be doing this," insists the younger Potter, Elbow's main producer since third album *Leaders Of The Free World* in 2005 and sole producer since 2014's *The Take Off And Landing Of Everything*. "Music is the most important thing, of course, but we're just four mates who get to write music together. With each album, we get more relaxed about that. We're just writing music – there's no point in massive fallouts."

Garvey considers: "It's always been more important to us not to fall out, so we work on that. Right from day one, no one has ever thrown a punch. It's pretty remarkable that no one has ever hit each other."

"NO ONE HAS EVER THROWN A PUNCH"

The pair recount ways the band entertain one another, most importantly for morale at airports: to relieve the tedium of travel, they bet on whose luggage will arrive first. "When we're hungover and tired and it could go really badly, we're lucky that we enjoy that delirious, hungover tiredness," notes Potter.

To some, it'll be a surprise that Elbow's main aim outside of music is to make each other laugh, as their music has generally been rich and complex. That's to miss the humour in Garvey's lyrics, and his gift as a raconteur at Elbow's concerts. Once they graduated to arenas after winning the Mercury, for 2008's breakthrough *The Seldom Seen Kid*, there were concerns Garvey's charm might not translate to bigger venues. "There was an awful lot of advice flying around at that time," he smiles. "But if people like your music enough to see you, you can get away with saying any old shit to make them laugh. The harder it is for people to reply, say things that don't require a reply." He leans in conspiratorially. "Making the band laugh: that's the real game. Doing that at an arena is really satisfying."

That determination to make people laugh means Garvey often features in music journalists' Favourite Interviewee lists. That doesn't seem to come from a desire to impress the press, more a simple reflection of his ability to jolly up anyone's day. During the afternoon, he's equally funny with Elbow's PA, tour manager, studio receptionist and the Uber driver back to Stockport station. Small wonder he's friends with Peter Kay, who wrote Garvey a regular role as a mechanic in his BBC1 sitcom *Peter Kay's Car Share* in 2017.

That humour is more evident than ever on *Audio Vertigo*. It's also their shortest album, at 39 minutes: 2019's *Giants Of All Sizes* is their only other LP under 45 minutes. "We haven't really used fun as a motivation before," admits Garvey. "Craig and Pete particularly kept saying 'because it's fun' about the songs." That ethos started with the woozy horn intro of Her To The Earth, accurately described by Garvey as sounding like "an amateur dramatic production of *Jaws*", as he recalls: "I walked in on Craig and Pete dancing around the room to it. I was: 'What are you *doing*?' which is when the 'fun' word came up. I said: 'Okay, I can go with that.'"

Potter admits Elbow have struggled with "high energy" songs before, revealing: "It doesn't come naturally to us. We've given up on songs in that vein in the past, as it hasn't clicked straight away. The nature of in-your-face songs means that working on them for too long becomes draining. If you start labouring on them, what's essential about them disappears."

Several ballads were completed as album contenders, but Garvey confesses: "We'd finish them, then say: 'This is good, but I've heard us do this before, and maybe better.'" By contrast, the magnificent Good Blood Mexico City is Elbow's most all-out rock stormer since *The Seldom Seen Kid*'s lead single, Grounds For Divorce. Uniquely in rock history, it was partly inspired by a chase between a milk float and a police car in Bury.

The teenage Garvey worked on a milk round with "a naughty kid", who flicked a V-sign at a nosy resident watching the pair work at 6am on their round from his bedroom window. To their horror, the unimpressed local began hurriedly putting on a police uniform, then bundled into his own Vauxhall Astra to give chase. To a milk float. "The line, 'Let's go, let's get out of here' in Good Blood Mexico City reminds me of the excitement of that moment," explains Garvey. "We were hanging on the back of the milk van, in a weird chase with a police officer, and the song has that feel of waking up with youthful energy."

The Mexico City side of the song's narrative was written around the death of Foo Fighters drummer Taylor Hawkins. Elbow had supported Hawkins' band in Mexico and were grateful to the kindness the drummer had shown to their own then-new sticksman, Al Reeves, after Garvey had confided to Hawkins that he was Reeves' drumming idol. "Taylor was so great to Al and showed him around his gear," enthuses Garvey.

Initially playing on Garvey's sole solo album, *Courting The Squall,* in 2015, Reeves has been Elbow's drummer since *Little Fictions* two years later. His fourth album with the band, *Audio Vertigo* is the first to feature him writing, a request he'd made after previous LP *Flying Dream 1*.

Reeves has proved especially key to helping Craig Potter with beats, as the producer says: "Al has brought in more than we could have hoped. He's brought in grooves and a different feel and energy." His temperament has fitted in, too, as Garvey acknowledges: "It must be fucking weird to join a band who've been together for 30 years. He's very encouraging, doing things we'd stopped noticing in one another. If anyone is feeling under-confident, Al is in there, stoking the boiler. I've occasionally thought: 'Oh, yeah, I've forgotten to do that.'"

Such is Reeves' enthusiasm, his in-band nickname is The Boy Who Can't Not Drum. Garvey remembers a band night out in a Manchester pub where Reeves disappeared for 20 minutes, coming back to inform his bandmates he'd just signed up for a jam session at local club Matt And Phreds, despite having already been playing drums all day. "He's a lovely, sunny man," summarises Garvey.

Given Elbow's consistently excellent output and their naturally buoyant demeanour, have they really always thrived? Pretty much, with the notable exception of 2003's *Cast Of Thousands*, a textbook difficult second album – thanks to an equally typical new band mistake of not stockpiling songs while they had the chance. They returned to the studio with *Asleep In The Back* producer Ben Hillier, but Garvey frets: "We didn't have the material. I didn't think the band would end, but I found it really fucking hard. I've never felt a low like it, at least in music. I was insomniac for the only time in my life and I got psoriasis on my forehead. There was loads of pressure on us, and we couldn't move forwards for fear of getting it wrong." Hillier began regularly phoning his management to warn them nothing was happening.

"IT DOESN'T COME NATURALLY TO US"

The breakthrough came when a promoter friend told Garvey: "Your first album was good enough that you're allowed one shit one." The realisation they could write to any quality, so long as they began writing *something*, let the band relax enough to, as Garvey puts it, get out of first gear. A relieved Hillier phoned his manager to announce: "Guy has started singing!" Potter nods wisely, commenting: "The big thing we learned from *Cast Of Thousands* was to keep on writing."

A moody, murky record, *Cast Of Thousands* is a contrast to Elbow's later polish, with some fans citing it as their favourite album. Its distinctive artwork features two 10ft-tall statues, named El and Bo, later won in a competition by a fan. There's a reference to "little statues" in *Audio Vertigo*'s first Taking Heads-ian single Lovers' Leap.

All Elbow albums since have been produced in-house, initially by the whole band, now solely by their keyboardist. If Craig Potter is quieter than Garvey, most people would be. A friendly, calm presence, he has the air of a natural producer, as Garvey points out: "Craig has a patience I don't." He says he gets lost in anything he's passionate about, excitedly recalling when he first got ProTools because: "I'd seen proper producers using it. I didn't know what I was doing with it, but the potential gave me such a buzz."

After eight albums, there seems little doubt Potter will carry on helming Elbow indefinitely, even if Garvey jokes: "It's like marriage vows saying you'll forsake all others: it doesn't say you can't look. We're married to Craig, but that doesn't

Beats working: Elbow in 2024 with new drummer Alex Reeves back row, centre

mean we can't go: 'Oh, look, it's Nigel Godrich. Hiiii, Nigel!'"

Garvey's enthusiasm for Potter's production leads him to decry what he believes is the under-produced state of many modern albums. He agrees with Godrich's analogy that production skills are becoming so undervalued that they could end up like Notre Dame: nobody knows how its cathedral doors were made, because the techniques have fallen out of knowledge.

In Garvey's eyes: "The standards of recording music have badly dropped. Which microphones and which amps to use are falling out of knowledge. Music is all the worse for it. A lot of records go out when they're not properly finished. It's a terrible shame for the artist. I'll hear someone with a great song and a great voice and think: 'Fucking hell, that record could be so much better.'"

Joint enterprise – the four founder members still driving Elbow (clockwise from top left): Pete Turner, Craig Potter, Guy Garvey, Mark Potter

As a great enthusiast for new music on his weekly 6 Music Sunday show *Guy Garvey's Finest Hour*, the singer is quick to cite notable current producer exceptions such as Michael Kiwanuka associate Inflo – "a visionary" – and share his excitement for labels and managers who send new artists for two-day sessions to his studio, The Dairy in Brixton, for tutelage about how to survive in the industry. "I don't have to meet A&Rs or managers to know if they're inexperienced, because they'll do precisely the wrong thing by putting too much pressure on someone," he sighs. "Talk about killing the golden goose: we'll sign you, then tell you what to do to the extent you can't sleep or function. I can help musicians get out of the weeds. It's very flattering that I can get artists up and running by passing on my experience to a new generation."

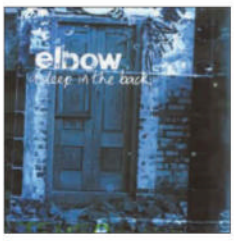
Elbow could perhaps have done with someone like the elder Garvey to guide them when they struggled for their first decade, including an aborted deal with Island, but Potter insists: "I imagine those early years have got a lot to do with why we're still here." Garvey adds: "We weren't ready. A couple of years ago, I heard a desk tape of our first ever gig. We're playing [debut album songs] Powder Blue, Newborn and Red, but the performances are terrible. We just weren't good enough, then suddenly we were more than good enough. That coin toss from one to the other was so quick, it could have been on a Wednesday. But I'm glad it didn't happen for us before then."

Despite his accumulated wisdom and lyrical empathy, new album opener Things I've Been Telling Myself For Years delights in admitting Garvey's faults. Although it's a wildly OTT depiction of a frontman going mad, some of his own failings are in there. It's based on the conversation he had with his actor wife Rachael Stirling on the night they met. Talking all night, they first fessed up to their faults, then their plus points. "I very confidently told Rachael: 'I'm good at reading people.' She's pointed out I'm really quite bad at it. It was great fun to have a shopping list of monstrous ideas for a frontman, because it would have been so easy for my ego to leave the planet at some point. Maybe it did…"

The song also features the first use of the c-word in Elbow's music, in the line: "I haven't met a cunt in 20 years." Garvey grins: "That one is true." It's a line he told a then-girlfriend, because he always sees the best in people, to a fault. "I tried watering it down to 'twat'," he reveals, as Potter tells him: "It didn't work. It had to go back."

Aside from Elbow, Garvey is writing with a handful of other musicians, none of whom he can yet name. Craig Potter will doubtless produce someone else's record before Elbow's next album. Mark "Pot" Potter is making an album with his folk-led band The Plumedores. Pete Turner is doing his first extra-curricular work, writing with a mystery musician.

And Elbow will continue writing for each other, carrying on that second album lesson. Probably. As we're wrapping up, Potter leans in: "When I was telling you how clever we were to carry on writing, I thought: 'I've not written a thing since this album.'" Rather than look remotely worried, Guy Garvey creases up at his bandmate's discomfort. "Don't you worry, me and Pot have written loads." There's more shared laughter. They'll be alright, Elbow. They're having far too much fun to stop now. RC



Audio Vertigo *is released 22 March on Polydor. Elbow tour May 7-15.*

GIANTS OF ALL FORMATS

THE BEST FIVE ELBOW ALBUMS

Asleep In The Back (V2 VVR 1015881, 2LP, 2001) **£50**
After a decade to get it together, small wonder that Elbow arrived fully-formed. Dubbed "the musicians' musicians" by primitivist peers, adventurous prog excursions like Newborn sat next to the typically hauntingly simple Scattered Black And Whites.

Leaders Of The Free World (V2 VVR 1032551, LP, 2005) **£55**
Their label's struggles meant Elbow's third album got lost on release. A shame, as it's the culmination of the band's first incarnation as adventurers and arena-ready balladeers. Exhilarating lead single Forget Myself, in particular, is an underrated headrush. *RC*'s writer owns artist Michael O'Shaughnessy's sleeve painting, bought for £850 in 2009 with redundancy money.

The Seldom Seen Kid (Fiction 176 472-8, 2x12", 2008) **£50**
Written on holiday when they thought they'd finished the album, One Day Like This remains Elbow's definitive anthem, but it's only one of many highlights on a varied triumph deserving to be their commercial breakthrough. A Mercury Prize winner proving nice guys can finish first.

Flying Dream 1 (Polydor 357 847-4, LP, 2021) **£25**
Ending a run of three consecutive UK No 1s, its release in the same week as new Adele and Ed Sheeran albums meant LP nine was overlooked. But this simple, elegant record was probably always destined to be too fragile to connect with the mainstream. Stripping away all their flourishes, its ode to childhood is considered by the band as their lost classic.

Audio Vertigo
(Polydor 583 409-7, LP, 2024) **£25**
Continuing the experimentation of 2019's lively *Giants Of All Sizes*, Elbow shake off any preconceptions that they've settled into being cosy balladeers. Mark Potter's guitars have never been more boisterous while drummer Al Reeves' beats take them to the dancefloor with more conviction. Ten albums in, they sound exciting and *excited.*

RAISING ELLE

Over the course of two albums and a clutch of disco-twisting singles, Anglo-American trio **Say She She** have established a reputation as a conscious girl group for a genre-agnostic generation. **Lois Wilson** talks to them about finding their collective voice, fighting misogyny and battling through the muddy crowds to wow Glastonbury.

Say She She's Sabrina Cunningham is recalling the 'discodelic' trio's 2023 Glastonbury experience. "We performed four times at the festival in 48 hours which was insane," she tells *Record Collector* over Zoom from the New York apartment she calls home. "We started the Saturday opening the West Holts stage, the sun was shining, there was a big crowd, we went down really well and then as the day went on the shit started to kick off." Just before they were due to perform at the Rabbit Hole secret stage at 5pm, their Nord keyboards and guitar pedals blew up. "And then straight after that we had to go to the BBC tent to film a song with Lauren Laverne and none of our gear showed up," Cunningham continues. "The van had got stuck behind the Lana Del Rey and Fat Boy Slim crowds. We got our sneakers on, and we ran to the van. We thought we were going to get crushed, but we grabbed our dresses, make-up and instruments, sprinted back and just made it. We did C'est Si Bon and it was epic."

The last few years have been epic for the NYC-based trio – line-up completed by Nya Gazelle Brown and Piya Malik. Fanfaring their arrival in May 2022 with single Forget Me Not, a post-disco funk number with a social conscience, their debut album *Prism*, a mix of glitterball R&B, shimmery soul and close vocal harmonies issued in October '22, made waves both in the UK and US while follow-up *Silver*, issued in September 2023, pushed them further forward and featured in end-of-year polls across the board. Not that they've been able to celebrate.

"We've been so busy, we've not had time to even think," Cunningham says and Malik and Gazelle Brown, also on Zoom, nod in agreement.

The seeds of Say She She were sown back in early 2017 when Malik and Cunningham heard each other singing through the floorboards of their neighbouring apartments on New York's Lower East Side. A friendship was struck and, by September, the pair had formed Say She She.

"Piya said, 'Let's start a band' and I was, 'Fuck it, okay,'" Cunningham remembers. "She booked our first gig at Barbès in Brooklyn for Valentine's Day 2018. We only had one song written so it was a scramble, but we got enough material for a 30-minute set, and we gave out red roses to the audience at the end."

"It felt like this was our time," says Malik. "Our voices sounded so right together so I knew we had to go for it."

"OUR VOICES SOUNDED SO RIGHT TOGETHER SO I KNEW WE HAD TO GO FOR IT"

Both women had been singing since childhood. Growing up in Rochester, NY, Cunningham had performed in the Eastman school music choir from the age of six. From north London, Malik, meanwhile, was raised on Bollywood soundtracks. "My uncle was music producer Jaidev who coached Lata Mangeshkar, Mohammed Raffi and Asha Bhosle," she says. "I have really fond memories of singing and dancing and cleaning the house to old tapes blasting out."

As a student at Syracuse University, Cunningham helmed an a cappella group. "I had an affinity for arranging harmonies, that's a big part of Say She She, we just lock in," she explains.

As for Malik, after studying at the Sciences Po in Paris, she sang under-the-radar jazz at Ronnie Scott's in London while working as an NGO and political advisor/speech writer for Alan Simpson and Caroline Lucas. "They'd turn up to cheer me on," she laughs, "along with 12 of my mates. That would be the entire audience."

Moving to New York after graduation, Cunningham began working with Denny Love. Malik, having also made the move, was performing with Salvatore Principato, Nymph and 79.5, the latter featuring Gazelle Brown in the line-up. Malik cites Principato, best known for his work in Liquid Liquid, as "giving me the chops to go forward. I joined his improv group 178 Product. I thought a singer just sang but he said, 'Lay back, let the band find a groove, think about what you want to do, step up, lay your idea down and then step back, let people have space to have their moment.' He taught me how you have to listen more than you sing. He also taught me to write on the spot. Which is so useful in Say She She. So, the moment we formed our trio, it all fell into place. It really clicked."

"Up to meeting Piya nothing really stuck," Cunningham confirms. "But she introduced me to so much great music: Bollywood soundtracks, Turkish funk. She really opened my eyes and ears. We started weekly rehearsals in Bushwick with Matty [McDermott, Nymph guitarist] and Mike Sarason [saxophonist, formerly of The Far East, The Ignoble, The Pinstripes] and started doing monthly shows." Their live band at that time also featured keyboardist Steve Okonski (of Durand Jones & The Indications), Izaak Mills on bansuri flute, bassist Nikhil Yerawadekar (of Antibalas) and drummer Andy Bauer (of Twin Shadow).

"And then when Nya joined not long after, we had our frontline," says Malik, adding that Gazelle Brown took some convincing. "It wasn't because I didn't think they were fantastic," the latter says. "I just didn't know if I'd fit."

Born in New Jersey but growing up around Washington DC, Gazelle Brown sang in R&B girl group Tomboy from the age of 11 to her early 20s. "We were signed several times, changed our name to Phoenix but nothing happened," she relates. "But we were schooled in performing; we did push-ups and backflips onstage." She studied music business and jazz vocal at Howard University then transferred to the New School University where her peers included Robert Glasper, Bilal and Georgia Anne Muldrow. She met Malik at a house party, the pair forming an instant friendship. "We started singing along to the music being played, started ad-libbing back and forth," Gazelle Brown recalls. "I'd never done that with anyone I'd just met." Soon after they joined local R&B group 79.5. "But we both got fed up and when Piya and Sabrina formed Say She She, I went to see them and I thought, this is great. But I was nervous to join. Which was silly because I still remember our first rehearsal and the energy in the room."

Malik says the aim of the group is to get women's voices heard and shared. "Some of our songs are love songs but some are more serious about the issues affecting women and society today," she says. Like Norma, their urgent call to arms issued in June 2023 in the days leading up to the overturning of Roe v Wade with proceeds from the sale donated to NARAL Pro-Choice America. Norma refers to Norma McCorvey aka Jane Roe, who the law was named after. "We are using our song and music to let other women know we are here, and we stand with them ready to fight," Malik insists.

One of their influences is NY Art collective Guerrilla Girls. An anonymous group of feminist female artists who use the pseudonyms of deceased female artists such as Käthe Kollwitz and Alice Neel and wear gorilla masks, they formed in 1985 to fight sexism and racism in the art community. "They were and are so inspiring," explains Cunningham, who is friends with Alice Neel. "While they use art, we use our voices to try to institute some change. It's important we take a stand."

While Forget Me Not, inspired by Guerilla Girls, was their first release, it was actually put down after their debut album *Prism*, which had been recorded ad hoc in various friends' basements on old tape

machines and intended as demos. "But Covid hit, and we really wanted to work so we turned them into the first album," Cunningham says. "But then, while it was waiting to be pressed, we wrote Forget Me Not and we knew immediately we had moved on. This was the sound we wanted to define us; it captured our energy and attitude. So, we put it out first."

Forget Me Not was the result of a writing session set up by Colemine Records. "We handed over *Prism*," says Cunningham, "and they said for us to go do these sessions. The first two we didn't think much of but then the third they hooked us up with Sergio Rios [guitar/producer] and we went to his studio, Killionsound, in North Hollywood. It's like this apartment with instruments just everywhere and by the end of the first day we had Forget Me Not. It was so natural and organic, and we all just got on. There was Dan Hastie [keys], Dale Jennings [bass] and Samuel Halterman (drums). We were so tight. And then that became the model for *Silver*: we wrote a song a day, the band all in the room together. We all brought in a couple of ideas and musical references for inspiration then got to work."

> "THERE IS SO MUCH INSIDE OF US AND SO MUCH WE WANT TO SAY AND SO MANY PLACES TO EXPLORE MUSICALLY"

"There's a huge leap between *Prism* and *Silver*," Gazelle Brown observes, "which comes down to us all writing and recording in a room together. There's creative synergy."

When *RC* suggests Say She She are the queens of soul to Jalen Ngonda's king, Cunningham grins. "We love him," she says. "We went on the road with Jalen and Thee Sacred Souls last year and it was just him and his guitar and his voice was captivating."

As for the future, they can't wait to get back in the studio. Says Gazelle Brown, "There is so much inside of us and so much we want to say and so many places to explore musically, it's so inspiring right now for us. We have to get it all down."

"You know, Say She She was a long time coming," Cunningham furthers, "but we couldn't ask for a better musical family and we're not going to let it go because it all comes together so easily. From the writing of the music to the performance of the music, it's so much fun." She laughs. "It's just the rest of it that comes with being an artist that's the challenge."

Silver *is on Karma Chief records.*

NY She (l-r): Nya Gazelle Brown, Piya Malik, Sabrina Cunningham

TALKIN' LOUD

Key influences on Say She She

Sister Sledge *We Are Family* *(Atlantic K 50587, LP, UK, 1979)* **£15**
From their rhapsodic disco anthems with Sister Sledge to their post-pop productions with Diana Ross, Chic's influence is writ large on Say She She – even their name is a nod to them: it phonetically sounds out C'est chi chi.

Tom Tom Club *Tom Tom Club* *(Island ILPS 9686, LP, UK, 1981)* **£25**
This Talking Heads side project featuring husband-and-wife team Chris Frantz and Tina Weymouth plus guitarist Adrian Belew bridged hip-hop, post-punk and art rock to create something both futuristic and classic.

Rotary Connection *Hey, Love* *(Chess 6310 105, LP, UK, 1971)* **£100**
The Cadet Concept imprint's flagship group put together by Leonard Chess' son Marshall Chess, Rotary Connection featuring Minnie Riperton and Charles Stepney melded psychedelia with jazz and soul and had true vision – witness 1971's I Am The Black Gold Of The Sun.

Selda Bagcan *Selda* *(Türküola 304, LP, TR, 1976)* **£200**
A Turkish singer-songwriter and guitarist who ushered in the Anatolian Rock era with her revolutionary mix of Turkish folk, left-wing protest and Western psych-rock and funk. This is her self-titled debut.

Asha Puthli *The Devil Is Loose* *(CBS CBS 81443, LP, UK, 1976)* **£30**
Played at New York club The Loft and sampled by the likes of Notorious BIG and P Diddy, Bombay's Asha Puthli blazed a trail with her singular take on dancefloor disco-funk and free jazz. This is her classic third album.

Jaidev *The Golden Collection* *(Saregama CDF 131167, CD, UK, 1999)* **£30**
Unsung Hindi film music composer Jaidev was also Malik's uncle. He played flute and sarod and vocal coached Asha Bhosle and Lata Mangeshkar, whose rendition of his Tu Chanda Main Chandni is utterly beguiling.

Gloria Ann Taylor *Love Is A Hurtin' Thing* *(Luv N' Haight LHLP 076, LP, US, 2015)* **£50**
She was Grammy nominated for her 1969 hit You Got To Pay The Price but it's her singles issued between 1971 and '77 on Selector Sound that capture the R&B and soul singer at her absolute best, her gospelly vocal set to strings and studded with fuzz guitar.

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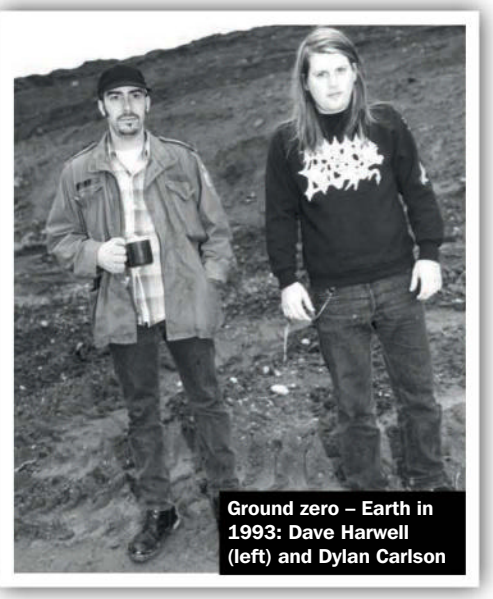
GROUND BREAKING

When heavy music became fashionable after the rise of Nirvana and the Seattle grunge scene, **Earth**'s funereally slow, sludgy brand of 'ambient metal', courtesy of creative mainstay **Dylan Carlson**, began to draw fleeting attention from record labels. But their appeal to lovers of loud would prove a slow-burning romance, one that has only recently reached full flame. **Harry Sword** talks to Carlson about his uncompromising trudge towards legendary status

"We were definitely the redheaded stepchild," laughs Dylan Carlson, describing Earth's place in the early 90s Seattle scene. Formed as something of an answer to a question Carlson once posed himself – "what would happen if La Monte Young were to play Slayer riffs?" – Earth were formed in 1989. Initially comprising band leader and guitarist Carlson alongside Slim Moon and Greg Babior, they took their name from Black Sabbath's pre-Sabbath moniker and worshipped all things low, sludgy and slow. But while fellow Seattle bands like Tad and, crucially, Melvins had also long experimented with brutal, molasses-thick riffage, nobody – *nobody* – took the drone to such extreme lengths as Carlson.



Ground zero – Earth in 1993: Dave Harwell (left) and Dylan Carlson

Debut LP *Earth 2: Special Low Frequency Version* (1993) was a slow burning drone-metal landmark: *the* blueprint for what was soon to become a recognised style. Comprising three tracks over 73 minutes, it was a scorched earth exercise in uncompromising intent. Drumless and vocal free, the drones and riffs unfurled slowly, building to a cacophonous epiphany. The three tracks – Seven Angels, Teeth Of Lions Rule The Divine, and Like Gold And Faceted – offered drama, intensity and mystery.

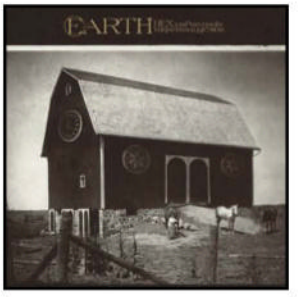
That one of the most influential heavy LPs of all time was largely ignored on release is not, in hindsight, surprising. Released on grunge trailblazers Sub Pop records, it has, fittingly slowly, reached legendary status in the 30 years since release, although listeners were often confounded at first. The end of 2023 saw the release on Sub Pop of a special 30th anniversary edition of *Earth 2*, dubbed *Earth 2.23*, alongside a special remix project (*Earth 2: Special Lower Frequency Version)* comprising remixes from the likes of heavyweight luminaries including Kevin Martin (The Bug), Justin Broadrick (Godflesh) and Robert Hampson (Loop).

"Sub Pop happened because Seattle was so small," explains Carlson on a Zoom call from his home in Portland. "We started in Olympia – and *that* was small – but Seattle felt *really* small at the time. When I moved back there in 1984 there were only about 300,000 people there. Now it's about two million. But back then you'd see the same people at the same shows all the time – it was a very small scene. We ended up opening up at a small club for L7 who'd just started doing stuff for Sub Pop. It was funny when the majors came and started snapping everyone up. I remember when Candlebox dropped they were put out as a 'Seattle band' and it was like, 'Well, I don't ever remember seeing *them* around town.'" He laughs and continues. "You know, it was so small that you'd even see Geoff Tate from Queensrÿche with his wife and child around – *that's* how small it was." He laughs again.

SEATTLE FELT *REALLY* SMALL AT THE TIME

Caught up in the maelstrom of the grunge boom in the early 90s, Carlson soon found himself under the glare of what was, by his own admission, slightly bewildered attention. Seattle was big news, and every magazine, newspaper and TV station wanted a slice of the 'home of grunge'. Carlson had been good friends with Kurt Cobain, knew everyone involved in music in the city but, with Earth, was doing something 10 points removed from anyone else. He recalls one MTV session as particularly fraught.

"It was a weird scene, because right after *Earth 2* came out we had this call – 'Oh, MTV is coming to film your show and interview you' and it was like, 'What?!' And then they didn't get any usable footage of Bruce [Pavitt, Sub Pop founder] so they came down to another show which was just some random bar show and set up next to a video game so that they could get footage – it all felt just totally bizarre. I mean, I was aware enough to know that we weren't a band that was going to



From the Earth (clockwise from above): Eyehategod, Kyuss and Sunn O))) took influence

go to a major – we're not that band – but because we were from Seattle, the focus was kind of strange."

Earth 2 was released without fanfare in 1993. The back cover featured a tongue-in-cheek selection of quotes attesting to the relaxing properties of the music found therein ("A physical presence in the room… I can almost touch the sounds!"; "Forget drugs and alcohol… I am now very, very mellow!"; "My tension headaches have disappeared"). At the time, Carlson was to dub the music 'ambient metal'.

He took drone to new extremes on *Earth 2*, pushing it harder and further than it had ever been pushed in what was, ostensibly, still a recognisable rock framework. While first wave doom bands such as Saint Vitus, Trouble and Candlemass used sustained tones and hypnotic riffs as a key part of their sonic arsenal, they never focused on naked drones. On *Earth 2*, Carlson took the menace and the enveloping ambience of doom metal and slowed it down to a foreboding crawlspace. This was music predominantly concerned with mauve atmospherics and deep physicality.

On the back cover he wore a Morbid Angel T-shirt. This, he now believes – while not calculated – turned out to be something of a blessing. Because while *Earth 2* was a difficult record for those seeing Sub Pop on the label and expecting some kind of grunge-affiliated gear, the inclusion of the Morbid Angel shirt worked as something of a signalling device to those into heavier and more extreme music.

EARTH 2 WAS AS EXTREME AND HEAVY AS IT GOT

And make no mistake: *Earth 2* was, though a million miles away from the churning guttural ferocity of Floridian death metal, as heavy and extreme as it got: a metallic leviathan for those already at the margins.

"One of the best career moves was wearing that Morbid Angel shirt on the back of the record," he agrees. "Because when we came out a lot of people thought, 'Well, because they're on Sub Pop we expected *this*' and then other people that might have liked us *saw* Sub Pop and instantly thought 'no'. But the real nucleus of the fanbase seemed to be people into either really extreme noise or metal. We did a couple of shows with conventional metal bands and the audience didn't like us at all. *Earth 2* was originally intended for CD, that's why it was 73 minutes long which was the maximum that you could get on a CD. But then they decided to give it the double vinyl treatment. The first pressing took a fair amount of time to sell out – 3,000 copies. Three years or something."

Carlson's influences were myriad. He'd been turned onto The Velvet Underground by his parents as a child and, through the Velvets, he later explored minimalist composers such as Terry Riley and La Monte Young. Elsewhere, he was enthralled by the prog leanings of King Crimson and loved certain Eno records, particularly his collaborations with Robert Fripp, *No Pussyfooting* (1973) and, especially, *Evening Star* (1975). The hypnotic, rootsy jamming of The Allman Brothers and Grateful Dead also featured in his teenage listening.

"Once I got to high school, I was always more of a metal guy, even though I went to a lot of hardcore shows and punk rock shows just because that was what was available. But Earth was my third attempt at a band," he explains. "I brought a lot of conceptual ideas to bands prior to Earth, and it had just been 'whatever'. At the time, La Monte Young's music was hard to find. After we'd done the first record, I was working at a record store, and they had some of his stuff – *The Well Tuned Piano* and the *B- Flat Blues Band* discs that nobody bought, but that was it. Also – being a Deadhead – the live jams would go on for 30 minutes at a time. I was always into the longer thing. My brother and I would trade times on the turntable, and he was into shorter punk rock stuff, so I'd get more time on the turntable!"

In the years proceeding *Earth 2*, Carlson continued to experiment with sustained tone, albeit in slightly less extreme form. Earth's second record, *Phase 3: Thrones and Dominions* (1995), was a more direct album that focused on shorter song structures, an (even) rawer production and more ostensible melody while 1996's *Pentastar: In The Style Of Demons* dug deeper into his love of 70s hard rock and ragged underground psychedelia, offering a laconic, threadbare groove that called to mind early 70s ZZ Top, JJ Cale and Spacemen 3 jamming together after consuming a bucketful of codeine cough syrup each.

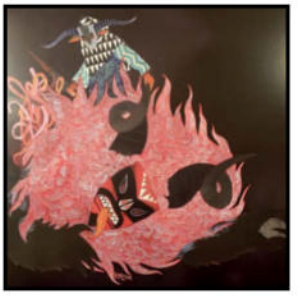
Pentastar: In The Style Of Demons was, however, to be the last record Carlson made for some time. The next half decade was consumed by his battle with a serious heroin addiction, a period he describes in our interview as "the missing years". By 2001, he

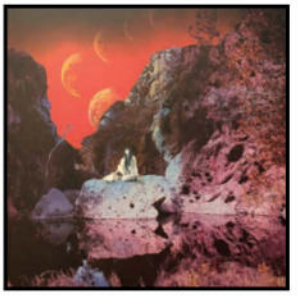
HEAVEN'S END

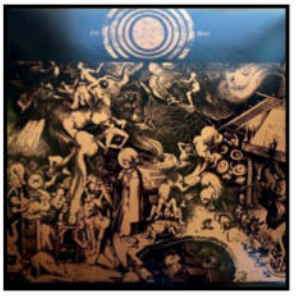
A drone-rock playlist

Allman Brothers – Whipping Post
Melvins – Boris
Fripp and Eno – The Heavenly Music Corporation 1
Loop – Vapor
Loop – Black Sun
Grateful Dead – Truckin'
Sunn O))) – Dylan Carlson
Sunn O))) – My Wall
Earth – Teeth of Lions Rule the Divine
Earth – Like Gold and Faceted
Earth – Angels (the Bug Remix feat Flowdan)
Kyuss – Gardenia
Spacemen 3 – The Sound of Confusion
Electric Wizard – Return Trip
The Stooges – We Will Fall
Scott Walker and Sunn O))) – Brando
The Velvet Underground – Sister Ray
Fripp & Eno – Evening Star
Terry Riley – A Rainbow in Curved Air
The Bug – Limbo (lust and paralysis)

Link to playlist: https://open.spotify.com/playlist/6WoiwA6vtC4978gePlUgnj?si=-6fafec34ea5c4850







was in a better physical and mental space and occasionally playing the guitar again, although he didn't have any plans to continue with Earth.

However, by the early 2000s there was increasing focus on the music that he had made in the early 90s. Sunn O))) – the robed drone metal duo of Greg Anderson and Stephen O'Malley – had formed in the late 90s, releasing their debut album, *ØØVoid,* in 2000. It is fair to say – as the pair have done on many occasions – that there would be no Sunn without Earth (indeed, O'Malley once told me in a 2014 *RC* interview that "in our case the Sunn orbits the Earth").

"We all take our influences and hopefully do something worthwhile with them": Earth's current line-up, Dylan Carlson and Adrienne Davies, in 2019

To say that they were enamoured with Earth would be something of an understatement. Sunn 0))) worshipped at the temple of Carlson, going so far as to even name one of their cavernous drone pieces Dylan Carlson. Sunn O))) were picking up serious underground traction while, at the same time in Carlson's absence during the mid-late 90s, a whole stoner rock subculture had emerged alongside a huge resurgence of doom metal. Bands like Kyuss, Orange Goblin, Fu Manchu, Karma To Burn, Electric Wizard, Cathedral, Eyehategod and Iron Monkey were making serious underground waves with music that was often predicated on great swirling hypnotic riffs, feedback and walls of sound as hypnotic as they were aggressive. The curious record that Carlson had released in 1993 was, in a new millennium, finding keen new ears.

"After *Pentastar* and the 'missing years' I became aware of more interest in Earth, for sure," he says. "I'd started playing guitar again, but I didn't really intend to do Earth again. I was playing music with Adrienne Davies [Earth's drummer] and ended up being asked, sometime in 2003, 'Do you want to do an Earth show?' I think I'd met Greg Anderson from Sunn in LA at some point. But then around 2003 Sunn O))) was doing a showcase at SXSW – this was before the robes," he laughs – "and we went down to do that with them and Greg talked to us about wanting to work with us and later they showed me the record with the song Dylan Carlson… It's gratifying. We all take our influences and hopefully we do something worthwhile with them."

After more shows throughout 2003-4, Earth re-emerged as a recording band with the mercurial *Hex: Or Printing In The Infernal Method*, released on Greg Anderson's Southern Lord in 2005. With its dusty, Sam Peckinpah and Cormac McCarthy, mescal-and-ghosts vibe, the re-emergent Earth struck a unique chord. Underpinned by soundtrack-esque grandeur, *Hex* was also bedded down – for the first time – by Adrienne Davies' magisterial drums. Drumming incredibly slowly is notoriously difficult at the best of times (there is nowhere to hide, and the tiniest mistake is magnified by a factor of 10); Davies added a dramatic bedrock that had, hitherto, been absent. *Hex* was also connected on an alchemical level to the American Primitive lineage that austere iconoclasts such as John Fahey, Robbie Basho or Sandy Bull had ploughed throughout the mid-20th century.

Throughout the 00s, new Earth material was abundant. Southern Lord released the mercurial *Hibernaculum* in 2007, followed by *The Bees Made Honey In The Lion's Skull* (2008) and the ambitious double *Angels Of Darkness, Demons Of Light 1 and 2* (2011), a bluesy restraint tempering the vast tones.

The next Earth record – 2014's *Primitive And Deadly* – was every bit as intense. Featuring the gravelly vocals of the sadly departed Mark Lanegan, *Primitive And Deadly* was an aptly named excursion into some desert netherworld that was still absolute primitive Americana at its core. Indeed, Carlson asserts that the American folk tradition is the abiding drive for everything he does with Earth.

"For better or for worse, I'm inherently American," he says. "And I view what I do as inherently American. There are other bands from other countries that I love – and I *love* British folk music – but I'm deeply rooted in the American musical tradition: blues, jazz, country. It might not always be obvious to people, but all of that is always in what I do. There are other bands that I love – and let's not forget that's where metal comes from originally, too, from the blues. But you take your influences and you do what you can with them… I think that the problem with a lot of bands now is that they'll say, 'This is my influence,' but then, that influence will be bands from two years ago. When I was coming up, you had your influences but then you'd find out what *your* influences liked – you'd backtrack all the time."

Outside of Earth, Carlson has explored his love of British folklore on his Dr Carlson Albion project and has collaborated with artists such as Kevin Martin (The Bug) on 2017's Ninja Tune release, *Concrete Desert.* Indeed, Martin and Justin Broadrick were natural choices to approach when thinking of artists to remix *Earth 2*: both are iconoclasts who have pursued single-minded musical journeys, impervious to the fickle winds of fashion.

The result, the companion album, *Earth 2.23 Special Lower Frequency Version,* takes the original album and sees Martin, Broadrick, Brett Nelson and Robert Hampson (Loop) twist it in cavernous new directions.

"Weirdly enough," he tells *RC*, "I'd never collaborated with Justin before. Godflesh were one of the first bands doing metal in a weird way. I still remember buying *Streetcleaner* in 1989 and they were the only band close to doing what I was doing in Earth, later: a huge sonic space. I also remember getting the Loop record [1990's *A Gilded Eternity*] but I'd never met Robert. Kevin I've known a long time. When I was in high school, I got really into dub and stuff and we both shared [a love of] dub and jazz. It's funny because I love rock'n'roll but Kevin hates rock'n'roll.

"In fact," Carlson laughs, "he says the only guitarists that he likes are me and Justin."

Earth 2 Special Low Frequency Version *and* Earth 2.23 Special Lower Frequency Mix *are both out now on Sub Pop.*

SOIL SURVIVOR

Five of Dylan Carlson's best

An Earth primer
Earth 2: Special Low Frequency Version
(Sub Pop, SP65/232, 1993) **£50**
The one that started it all. Turn the lights out, lie down, put the headphones on and prepare to go to some very strange places. Original pressings only turn up rarely; however, it has been re-pressed a number of times since by Sub Pop, in various shades including a fittingly fetching blue.

Angels Of Darkness, Demons Of Light I
(Southern Lord, lord128, 2011) **£60**
Ambitious, vast and blues-infused sound-scapes are the order of the day here. A fulsome, fearsome record.

Primitive And Deadly
(Southern Lord, lord193, 2014) **£25**
Has a record ever been so aptly named? A spectral, mescal-infused dust bowl of an album that ebbs and flows like a painted horse buckling in the heat of a desert dreamscape.

Full Upon Her Burning Lips (Sargent House, SH209 -1X, 2019) **£25**
A beautifully haunting listen, and as melodic as Earth have ever sounded.

Sunn O))) & Earth *Angel Coma*
(Southern Lord, sunn66-60, 2006) **£70**
A split EP from master and pupil. Sunn offered the brutal dronewerk Coma Mirror, a mercurial wall of sound, while Earth's 17-minute A Plague Of Angels was more melodious but equally enveloping.

GIVE 'EM ENOUGH HOPE

… and they could be "the American Clash". That's what they called left wing-leaning punks, **Red Rockers**, before their brief period as melodic MTV hit-makers. Here, they reminisce to **Bill Kopp** about their scruffy early days and the making of 1981 debut album, *Condition Red*.

New Orleans (by way of San Francisco) foursome Red Rockers scored a hit in in 1983 with China, a single from the band's second LP *Good As Gold*. Reflecting the zeitgeist of the time, China earned regular play on MTV and reached No 19 on the US Mainstream Rock singles chart. And while the tune was representative of the chiming new wave character of the music on *Good As Gold* and its follow-up, 1984's *Schizophrenic Circus*, it was a far cry from the sound of Red Rockers' early days.

Instead, the band's debut album, *Condition Red*, is a fiery slice of left-wing informed punk, and the music within led critics and fans to refer to the group as the "American Clash."

Released in 1981, *Condition Red* has long been out of print. Recently, the group's three surviving founding members reissued the LP, appending it with bonus tracks.

The group came together when LSU college student, John Thomas Griffith, decided to start a band with an old classmate from his high school days, James Singletary. The two had reconnected and bonded over their love of the music and passion coming out of the burgeoning punk movement. Any shortcomings in their musical skills were offset by enthusiasm and commitment.

"Looking for a bass player took us all summer," says Griffith. "For a long time, we didn't hear from anybody." Eventually they found a like-minded musical comrade in Darren Hill. "I had a little set-up in my dad's garage," Griffith recalls. "We started out playing all covers, anything from Sex Pistols to The Clash to Stiff Little Fingers." The new group called itself Rat Finks. "We had a few gigs under that name," says Hill. "Initially, we just wrote dumb songs, and learned how to play."

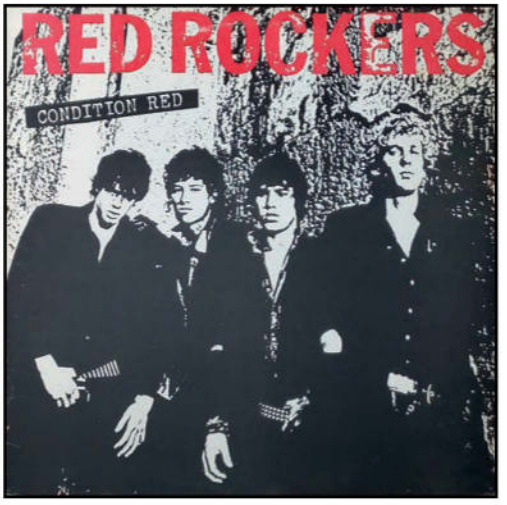
"I was a beginner just trying to learn the easiest three-chord songs," Singletary adds. "Darren and I were both brand new on our instruments; John was the talent of the band. He could sing, and play guitar and piano." The group added more covers to work up a full set. "Buzzcocks, Wire, The Damned," Singletary recalls. "We were fans of Generation X, but we could never really pull their songs off, so we didn't do them."

New Orleans in the late 70s wasn't exactly a hotbed of punk. "You really didn't get anywhere playing alternative music there," says Griffith. Hill agrees: "New Orleans is probably the best musical town in the entire world, but not for what *we* were doing," he says.

Via magazines like *New York Rocker*, Singletary kept up with the thriving punk movements elsewhere. "I was looking at everything going on in New York and England," he says. "I said, 'I'm going to be part of it.' And I told John, 'Hey, man, we can do this!'"

Inspired by late 70s California punk band The Dils, the band changed its name. "The Dils were a huge influence on us," Hill admits. "They had a song called Red Rockers Rule, and that's where I lifted the name from."

They started focusing more on writing original songs. "We wanted to make a stand in social politics a little bit: peer pressure, growing up and all the things that you deal with in life as a young person," Singletary explains. "Because we only had the perspective that we knew. We came up from middle-class families. We weren't poor or anything like that, so we couldn't sing about being on the dole." He says he was inspired by lyrics of substance, "something other than stupid 70s rock bullshit".

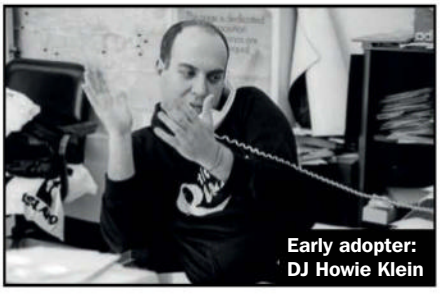


"WE SOLD ALL WE OWNED AND MOVED TO CALIFORNIA"

"We had written a lot of songs based on having to go register for the draft, which was instituted by Reagan at that time," Griffith recalls. "The three of us went down to the post office and all signed up together." The rebellious nature and left-wing perspective of the band members would find expression in their songs.

Red Rockers played locally and began to develop a following. And they travelled as far as Houston and Atlanta, playing gigs in those larger markets and connecting with the wider punk movement. "But we knew we had to get outside of New Orleans to do anything," Hill says. "Granted, we were the biggest punk band in New Orleans when we left, but what did that actually mean?"

First, they had to make some recordings to help land gigs outside the American Southeast.


Early adopter: DJ Howie Klein

"I booked studio time in Austin, Texas," says Hill. "We enlisted the help of this guy, [guitarist] John Burton, who was in a band called The Huns, a punk band out of Austin." Today, that 45 rpm single, featuring Guns Of Revolution, Teenage Underground and Nothing To Lose, is a sought-after collectors' item. "I remember going to Kinko's [copy shop], xeroxing record covers, folding them and gluing them," recalls Hill. "We'd put them in little bags and distribute them to record stores and whatnot."

Hill also mailed some of those records to like-minded bands and radio DJs around the country. "I was just trying to network," he explains. "I started hearing back from quite a few people. And when some of the bands I sent it to – like Black Flag, X and Circle Jerks – would come to New Orleans, we would be the opening act."

One of those record packages found its way into the hands of Howie Klein, then a DJ at KUSF in the San Francisco Bay area. "He had a great punk show," Hill says. "Howie loved the record and started playing it."

Eventually, Red Rockers took to the road, deciding that the scene out West looked more promising than the one in New York City. "So just on a dream, I talked the guys into moving out to California," Hill says. "We sold everything we owned, pissed off our parents, and said goodbye to them." They bought a US government surplus van, packed up their equipment and a few belongings and took to the road.

The drive across the country was not without incident. "Our drummer was still in high school," Hill explains. "He was 16 or 17 at the time. On the way out there, he got scared, left and went home." So, when the band arrived in Los Angeles, they were a drummer short. Luckily, they soon found Patrick Jones. "He was such a different drummer," says Singletary. "He played with a jazz grip as opposed to a rock'n'roll grip, and he was very fast. He helped us stand out with the sheer dynamics that he created for the songs."

Not only was Jones a powerful drummer, but he had a place to live. "We all lived on the floor of Patrick's apartment in Hollywood," Griffith says. That was the band's base of operations as they scrounged for gigs in LA and – soon enough – in San Francisco. When in town, Red Rockers often crashed at the home of a new friend, Dead Kennedys vocalist Jello Biafra.

During the day, Mabuhay Gardens in San Francisco's North Beach neighborhood was a Filipino restaurant. But at night – under the guidance of manager/booker Dirk Dirksen – it became a magnet for punk bands and their growing audience. Red Rockers impressed Dirksen and landed some gigs there. "It was on a Saturday night when Howie Klein [showed up]," Singletary recalls. "We blew him away! He said to us, 'Why don't you guys come to the radio station tomorrow, and we'll play your single, and we'll talk about the band.'" Singletary laughs as he admits that the band ignored Klein and instead drove home after

Photos: John Thomas Griffith; Trudy Fisher

Crimson tide: (above) the band backstage at San Francisco's Mabuhay Gardens circa 1981 and (left) a promo shot from 415 Records circa 1984; (below, clockwise from top left in collage) a flyer for a show at The Whisky A Go Go, Los Angeles, 1982; the obligatory pin badge; a ticket stub from a 1985 show opening for U2; a gig flyer for a 1981 show at the 'Fab Mab', ground zero for Bay Area punk

their set. "But Howie started getting us some gigs, bringing us back up there," he adds.

Meanwhile, Los Angeles wasn't turning out to be what the band had hoped. "LA was very clique-ish" says Singletary. "It was very hard to break into that scene. A lot of the music in LA was really fast, just slam dance, a lot of yelling and not a whole lot of melodic overtones to it." Red Rockers decided that the city 400 miles up the Pacific coast might be a better place to pursue their dreams. "I think our sound fit in San Francisco a little better," observes Singletary.

Arriving in San Francisco, once again the band members found themselves looking for a place to sleep. "James and I wound up befriending a group called The Mutants," recalls Griffith. "They were really nice to us. One of the girls in the band, Sally [Webster], had this loft down on First and Mission." Griffith and Singletary would live in The Mutants' loft for a few years.

Between live dates in and around San Francisco, Red Rockers pestered Howie Klein to give them a record deal. Klein and business partner Chris Knab had launched an indie label of their own, 415 Records; its growing roster showcased Bay Area punk and new wave. "It was probably a matter of finances more than anything that he was hesitating signing us," says Hill. "Eventually, he got the money together and enlisted David Kahne to produce us."

Though he had limited experience at the time, Kahne would go on to a world-class and Grammy-winning career as a producer, working with The Bangles, Paul McCartney, Tony Bennett, New Order, Regina Spektor and many others. The band began work with Kahne at the Automatt, a top-rated recording studio in San Francisco. "David's expertise is knowing how to capture the sound of a band," says Hill. He characterises the sessions for what would become *Condition Red* as "just a matter of documenting our sound at that point." The no-nonsense session were done quickly and efficiently. "The record was done in about five days," recalls Griffith. "No longer than a week."

"ENERGY WAS OUR THING. WE WERE JUST FULL ON"

Jello Biafra stopped by to add "Yippie yi yay" vocals on the album's sole cover, a reading of Johnny Cash's Folsom Prison Blues. Griffith says it was Klein's idea to have Jello guest. "Howie thought that would give us a little clout, a little higher profile," he reasons.

Singletary says he wrote many of the chord progressions for the 10 other songs on *Condition Red*. "Darren was very good at writing intelligent, clever words, so he picked a lot of the words to the songs. And without John being able to sing and be [competent] on the guitar, it wouldn't have worked. We all had a job, so to speak." "I listen back to some of that *Condition Red* material, and I'm amazed," Griffith says today. "I'll try to play along: 'Man, this is *so fast*!'"

Singletary – who would leave the group after the release of 1983's *Good As Gold* – also looks back fondly upon the band's debut record. "I think it was pretty accurate for the statement that we wanted to make," he says. "Energy was our thing; we were just *full on*. We all loved being onstage, and we all loved performing." He notes that the band's live set of that period included additional songs that didn't make it onto *Condition Red*.

A few years ago, Johnny Colla, guitarist with Huey Lewis & The News, attended an estate sale featuring the worldly possessions of late producer Sandy Pearlman (Blue Oyster Cult, The Clash). A lifetime friend and longtime associate of Klein, Pearlman had taken over ownership of 415 Records near the end of its run. And along the way, he somehow ended up with the master tapes of some of its artists. Colla called Griffith to tell him he had found the original multi-track masters for *Condition Red*, long thought lost forever.

With those tapes in hand, the core trio of Griffith, Hill and Singletary re-entered the studio. The analogue tapes required "baking" to restore the tapes for digital transfer. Once that was done, the trio took the opportunity to remix the album, with a goal of making it sound more like the group sounded onstage. "We took off that godawful reverb and echo that had been put all over everything," says Hill. "Now it's more representative of us. And it sounds *bigger*, too."

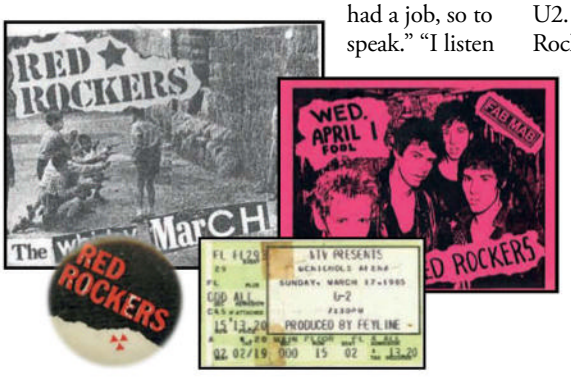
The rescued master tape also included a number of songs left off the album, tracks the band had long forgotten. The first-ever CD release of *Condition Red* also features recordings made in the group's earliest days back in New Orleans.

On its original release, *Condition Red* earned critical raves but sold minimally. By the early 80s, 415 Records had entered into a major label distribution deal with corporate giant Columbia/CBS. Red Rockers were swept along by that new arrangement, leading to changes in their sound. The most notable shift would be a dialling back of the political content of the band's lyrics.

Moving in a much more commercial direction would yield benefits, most notably in the form of albums and singles that charted. And those led to national tours, sharing bills with the likes of The Cars, The Kinks and U2. But the most enduring music from Red Rockers arguably comes from their early days when they were a scruffy punk outfit.

Looking back on those early pre-fame years, Griffith believes Red Rockers "never missed a beat. It really helped that we had three guys – the nucleus of the band – who were very focused and on the same page." RC

Condition Red *is available on Modern Harmonic.*



Photos: John Thomas Griffith; Kareem Kaddah

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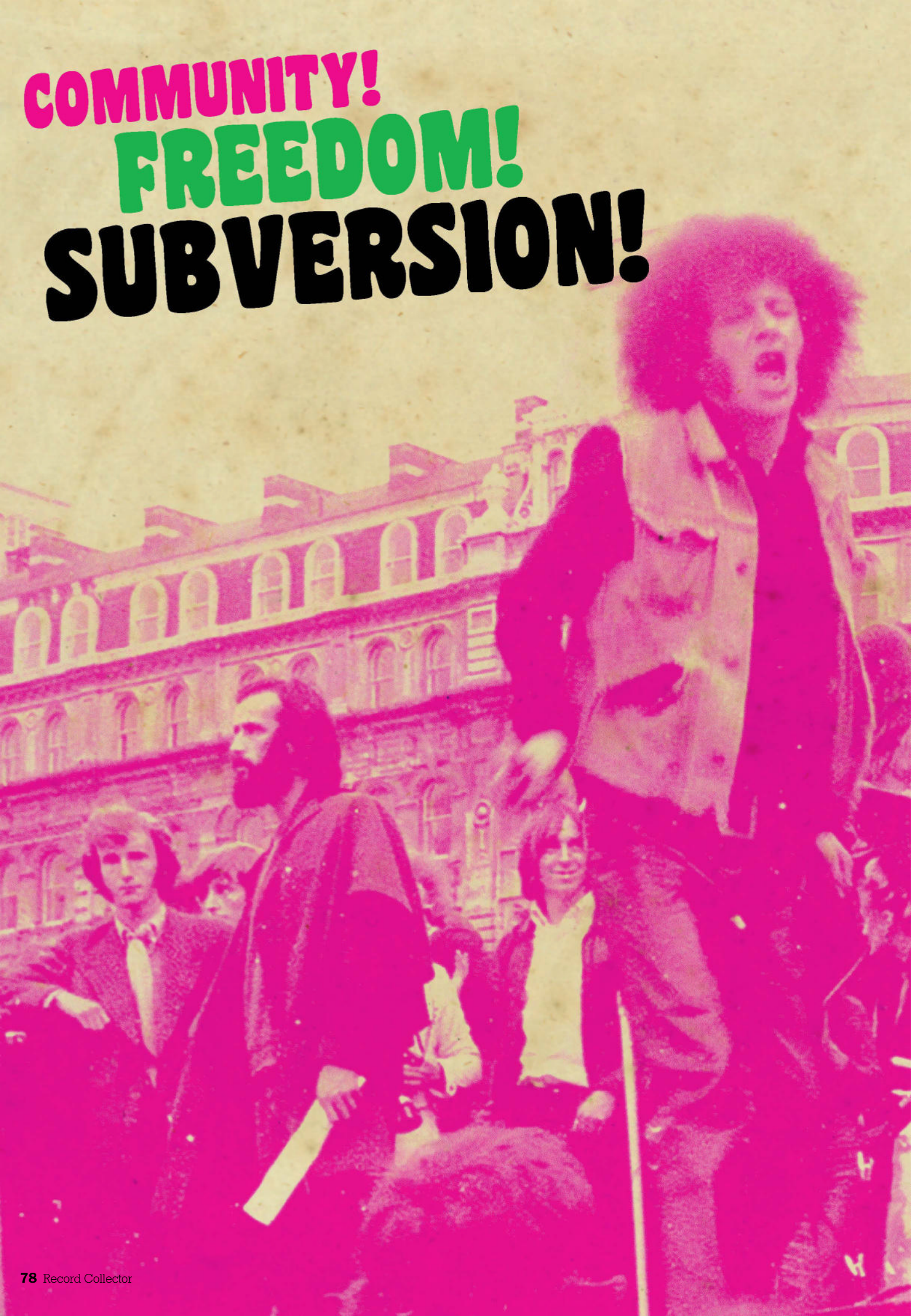


Shout demons shout! The Deviants, with Mick Farren on lead bellow, plus gatherered West London tribe, Trafalgar Square, 1968

The 1960s moved at lightning-fast speed. Merseybeat ceded to R&B, gave way to psych and morphed into progressive… By the end of the decade, **Ladbroke Grove** had become the epicentre of a new cult scene, **festivals were free** and anarcho-hippies and proto-crusties were carving out a countercultural space that would eventually be filled by punk. In this special feature, **Dave Brock** of Hawkwind, **Edgar Broughton, Paul Rudolph** of Pink Fairies, prime mover **Miles** and more recreate this late 60s/early 70s freak scene. "It was like going to another planet," they tell **Sarah Gregory.**

"I once woke in the middle of the night, so looked out of the window in Colville Terrace and there was a bubble show on the wall – somebody was projecting psychedelic bubbles all over the house. You'd see that all over the place. Slogans, graffiti on the wall," remembers Edgar Broughton. "'The Road of Excess leads to the Palace of Wisdom'... We'd never come across that kind of expression. It was definitely the place to be."

The British counterculture really began to hit its stride around 1965, launching a wave of progressive thinking and demand for change that was to eventually filter into the wider public subconscious. While much of this activity was centred in London's West End, a small enclave began to develop just a few miles to the west in the heart of Ladbroke Grove. Building on the hippie philosophy, this group of radical artists and thinkers were also invested with the spirit of LA freakery and Lower East Side New York proto-punk. They were resolute in their push for a new society that centred around community, freedom and subversion. It was in the Grove that the free press grew more extreme, that community-centred thinking evolved into community-centred services and where there developed a cultural cohesion and social freedom that permeated the free festival, punk and rave scenes.

Here, Record Collector *talks to some of the key figures of the time including Hawkwind's Dave Brock, Edgar Broughton, Pink Fairies and Deviants' guitarist Paul Rudolph plus countercultural guru (Barry) Miles; and explores the late 60s/early 70s subculture of Ladbroke Grove and its musical soundtrack.*

Pre-progressive (clockwise from below): Fugs, Stooges, The Velvet Underground, MC5, Frank Zappa

When Miles invited Allen Ginsberg to give a reading at the Better Books store in Charing Cross Road, a slew of countercultural activity followed in its wake. Much of this came to achieve near-legendary status. Starting with the International Poetry Incarnation when the freaks first started to realise that they weren't alone, there were all these happenings: the opening of the Indica Bookstore and Gallery (where John Lennon met Yoko Ono), and the launch of *International Times (IT)*, the UFO club and psych extravaganza *The 14 Technicolor Dream* at London's Alexandra Palace. All of these were initiated by a tiny cadre of forward-thinkers: Miles, Peter Jenner, Joe Boyd and the pivotal John 'Hoppy' Hopkins, the latter the star of a forthcoming documentary.

"Hoppy's great thing was to start something and if other people were interested and prepared to do the work to make it happen, he just gave it to them and went on to something else instead of trying to keep control," Miles tells *RC* via email.

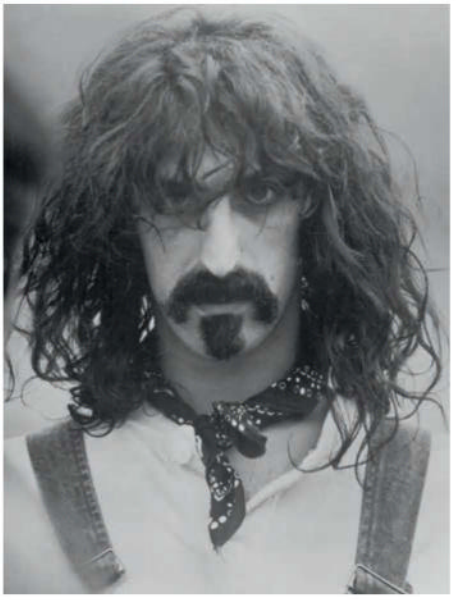
By this point British psychedelia had acquired its own Albion flavour: besuited pop combos gave way to frilly shirts, velvet pantaloons, baroque instruments and more experimental appetites. Haight Ashbury may have been the hippie epicentre, but the UK was finding its way.

The No 31, or 'the hippie bus' as it was known, "ran from Camden Town to the World's End on the King's Road via Notting Hill and connected all the centres of countercultural/hippie activity," remarks Miles. It was around 1967 that the West End and West London really began to coalesce. The London Free School was a loose arrangement of egalitarian thinkers set up in 1966's Notting Hill by the omnipresent Hoppy and Rhaune Laslett (the activist who laid the foundations for the Notting Hill Carnival) and was designed as an outlet to provide non-traditional adult education for the community. Consisting largely of members of the musical underground, local campaigners and other alternative figures such as psychiatrist RD Laing and junkie-poet Alexander Trocchi, the LFS was essentially self-funded and largely dependent on revenue from the regular benefits held at Notting Hill's All Saints Hall.

It was at these same gigs that The Pink Floyd began to build a following. Having been signed by LFS member, Peter Jenner (who had set up Blackhill Enterprises with Andrew King

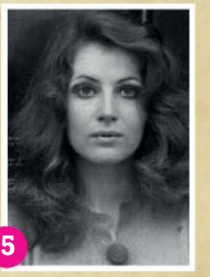
"THE 'HIPPIE BUS' RAN FROM CAMDEN TOWN TO THE WORLDS END VIA NOTTING HILL AND CONNECTED ALL THE CENTRES OF COUNTERCULTURAL/HIPPIE ACTIVITY"– *MILES*

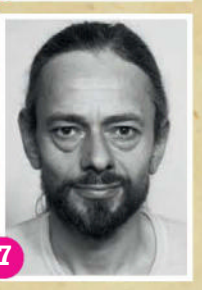
Photo: Getty



THEY *WASA* THERE . . .
The underground castlist

1. **Syd Barrett**: visionary, casualty
2. **Joe Boyd**: club manager, producer
3. **Dave Brock**: busker, Hawklord
4. **Edgar Broughton**: London adventurer, outer-of-demons
5. **Caroline Coon**: journalist, political activist
6. **Mick Farren**: revolutionary, proto-punk
7. **John 'Hoppy' Hopkins**: scenester, underground pioneer
8. **Peter Jenner**: manager, promoter
9. **Miles**: writer, prime mover
10. **Paul Rudolph**: guitar virtuoso, Pink Fairie
11. **Twink**: drummer, provocateur





to represent the band), the Floyd soon became poster boys for the Grove scene. When the underground newspaper, *IT*, was launched at Chalk Farm's Roundhouse in 1966, they appeared alongside Soft Machine and when American music promoter Joe Boyd and Hoppy, inspired by the *IT* launch, decided to set up the UFO club in the heart of the West End, the Floyd were first in line to appear.

UFO only really lasted six months, but it helped set out the stall for the British psychedelic movement and the next wave of the underground. With performances by Soft Machine, Tomorrow and the Crazy World Of Arthur Brown alongside rudimentary light shows and avant-garde films (not dissimilar to Warhol in New York and his Exploding Plastic Inevitable), the mood was geared towards heightening the LSD experience.

This all reached its apotheosis at yet another *IT* benefit, *The 14 Hour Technicolor Dream*. "One became aware, through the collecting of all these people, of just how much beauty and force there is here," wrote *IT* soon after the event. "A lot of people were speaking to a lot of people whom they only stared at before."

The Floyd stayed on the merry-go-round for a while, but once Syd Barrett left the band began their slow but sure trajectory towards the AOR stratosphere. The baton was picked up by a slew of new bands who were either based in West London and already part of the nascent scene or who sought to flee the mundanity of their hometowns and head to the golden lights of W10.

"Lots of young people moved to that area because of cheap housing and there were lots of hippies and like-minded people hanging out there," Dave Brock explains to *RC* over the phone. "It was a good place to be," Miles elaborates. "It was run-down and filled with slum landlords like Peter Rachman who didn't mind if couples weren't married or what colour they were as long as they paid their rent." Mick Farren, lead singer of The Deviants – and later, *NME* writer – and Michael Moorcock, fantasy writer and Hawkwind lyricist, were both living in the area long before it became fashionable.

"You could rent a room in one of the large houses quite easily," says Brock, "and, of course, everybody was smoking hash and marijuana. It was the area to be in at the time." As things evolved and the word spread, students, artists and wannabe revolutionaries began to flow in. "We knew that the alternative culture – the underground scene, if you like – was where it was at. That's what we were interested in because there was something sort of

Psych out: Pink Floyd onstage at the 14 Hour Technicolor Dream, Alexandra Palace, London, 1967

sociopolitical about it," Edgar Broughton tells *RC*. "The area was absolutely fascinating. It was like going to another planet for us."

Stretching from Portobello Road to Ladbroke Grove, taking in Westbourne Grove and Kensington Gardens, locals didn't need to venture far for what they needed. "There were various pubs along the area, Portobello Road, that everybody used to congregate in," recalls Brock. "There'd be the Mountain Grill Café, which is where we always used to go for our dinners." There were also Finch's and Henekey's; The Tabernacle and All Saints Hall. People were drawn there – the kind of place where anything could happen. "There used to be jam sessions and I remember the day the Floyd were there," says Edgar Broughton of the Thursday night jams at All Saints Hall. "Nick Mason came up to me and he said, 'Look, Syd [Barrett]'s coming down for a little jam. Would it be alright if he borrowed your guitar?" Brock affirms. "They used to have gigs in the Church Hall, of course. Porchester Hall [up the road in Bayswater] was where lots of the bands around that time used to play. People would lay at the back of the room, smoking dope, and get absolutely stoned."

Marijuana was key, but really, you only had to look like a hippie to attract attention. "We used to get stopped, especially because they [the authorities] used to know who played in a band, coming back late at night in our yellow van," says Brock. "Quite often anyone with long hair would be stopped and searched constantly. It was all basically down to who's supplying hash and marijuana."

While the British underground developed its own personality, the transatlantic connection was integral. "Britain was still very much under the influence of America," Miles agrees. "The US underground scene simply continued the connection – something I was partly responsible for, too, through my friendship with the remaining Beat Generation figures and the US underground press and my choice of stock in the Indica bookshop." There was alignment. "I suppose we were a symbol," says Brock. "It was a great comparison: Haight Asbury to Notting Hill Gate".

And yet in a way, the US and UK underground scenes were at odds with each other: the hippie aesthetic of the Haight (and the Gate) vs the anti-hippie aesthetic of Frank Zappa and the LA Freak Scene; and, of course, the Lower East Side lacerations of The Fugs and The Velvet Underground. "On first hearing The Fugs, I experienced another bad case of, 'Why the hell didn't I think of that?'" wrote Mick Farren.

'Hoppy' Hopkins may have been integral to the first wave of the British counterculture, but it was Farren who best represented the later, more militant, face of the second generation. Having been in and around the area for many years since escaping his hometown of Worthing, Farren had been inspired by the International Poetry Incarnation, Dylan and the free press. Operating out of Indica, Farren stumbled on the *IT* offices. He struck up a long-lasting friendship with Miles and was quickly brought into the *IT* fold.

"Mickey was involved with *IT* from very early on, and in the 70s became editor," says Miles. "He widened *IT*'s readership to include a broader group of sub-cultures including the Hell's Angels and fringe anarchists, which was good and kept it relevant."

The British underground press took its lead from its US counterparts, born out of a need to disseminate the social and political

Free thinkers (clockwise from left): 'Hoppy' Hopkins, Tomorrow, Miles at Indica Gallery, Deviants, Quintessence, Ron Geesin

"MARIJUANA WAS KEY, BUT REALLY, YOU ONLY HAD TO LOOK LIKE A HIPPIE TO ATTRACT ATTENTION"

STARS OF BEARDS 10 UK underground classics

Tomorrow
Tomorrow
(Parlophone PMC 7042 (Mono) PCS 7042 (Stereo), UK, 1968) £500/450

Tomorrow initially suffered from the year's delay between recording and release – seemingly missing the psychedelic boat. But while the life of the band may have been curtailed, Tomorrow can lay claim to a seminal psychedelic album that blends Steve Howe's embryonic guitar chops with British garden-fete psych plus an excellent proto-metal version of Strawberry Fields Forever.

The Deviants
Ptooff!
(Underground Impresarios IMP1, private pressing via *IT* magazine, UK, 1968) £400

One of the earliest albums to emerge from the UK underground and one of the most political. With its proto-punk aesthetic, *Ptooff!* sees an enraged Mick Farren stoking the revolutionary fire with his lyrical offensive. The Deviants' ride may have been bumpy, but their debut remains a hippie call to arms.

Pink Floyd
A Saucerful Of Secrets
(Columbia SX 6258 (mono), Columbia SCX 6258 (stereo), UK, 1968) £600/£400

The Piper At The Gates Of Dawn may be a more obvious choice, but *A Saucerful Of Secrets* tips the balance with its shift from Barrett's childlike psychedelia to Waters' dark proto-electronica. Aside from Jugband Blues, Barrett's idiosyncratic farewell, Set The Controls For The Heart Of The Sun, and the title track map out new terrain and make this album an underground must-have.

The Edgar Broughton Band
Wasa Wasa
(Harvest SHVL 757, UK, 1969) £170

As with most of the Ladbroke Grove bands, it is the debuts that pack the hardest punch and while *Wasa Wasa* doesn't feature their most famous track, Out Demons Out, it demonstrates the same level of punk-inflected garage rock and aggressive protest, all the more powerful with Edgar Broughton's brusque-blues vocal.

Third Ear Band
Third Ear Band, aka Elements
(Harvest SHVL 773, UK, 1970) £60

The second album from the musical collective featured only core members, utilising oboe, strings and percussion for their folk-ambient aesthetic. Comprising four experimental pieces, *The Elements* is a radical departure from the guitar-heavy sounds of the other underground bands.

Quintessence
Quintessence
(Island ILPS 9128, UK, 1970) £90

Quintessence's second self-titled album sees them setting out their spiritual stall from the off with Jesus, Buddha, Moses, Gauranga. Very much of its time, it nevertheless moves away from the pervading underground garage-rock into a new age frame, blending Eastern ragas with jazz and an improvisational bent.

Twink
Think Pink
(Polydor 2343 032, pink lyric insert, UK 1970) £500

Twink's solo outing – in between his time with Pretty Things and Pink Fairies – stars a who's who of the Ladbroke Grove underground including Steve Took, Mick Farren and two Pretty Things. A cornucopia of styles, this is a psych-rock classic featuring the wonderful The Sparrow Is A Sign.

Pink Fairies
Never-Neverland
(Polydor 2383 045, printed PVC outer, gatefold card inner, in yellow bag with photos and notes, UK; plus c.100 pressed promo in pink vinyl 1971) £200/£800

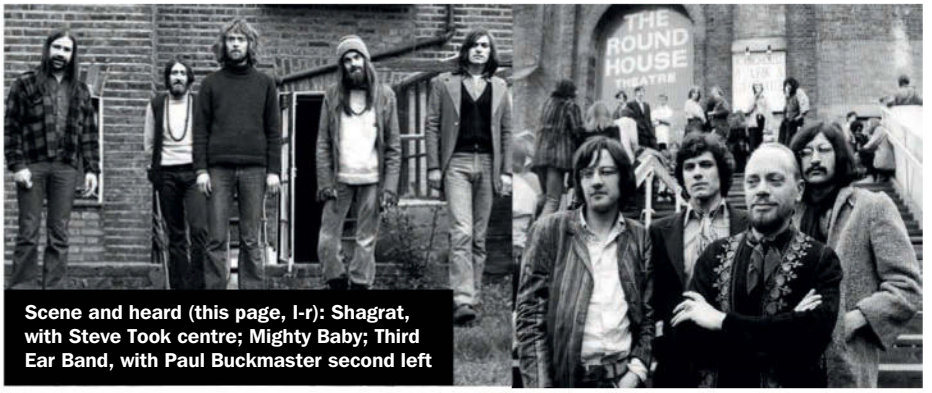
Opening with the punk classic Do It, *Never-Neverland* heralds the philosophy of the underground – action. Musically, Pink Fairies' debut is a mix of heavy blues, garage rock and improvised extrapolations. Featuring Twink and The Deviants (sans Farren), this is an era-defining moment.

Hawkwind
In Search Of Space
(United Artists UAG 29202, fold-out door sleeve with logbook, UK, 1971) £150

With Robert Calvert now part of the inner circle, Hawkwind's space-rock credentials were firmly in place. Opener You Shouldn't Do That immediately sets out their stall, mixing traditional rock with electronics; band classic Master Of The Universe also features. A seminal album in the world of progressive and space-rock from the ultimate hippie band.

Steve Peregrine Took's Shagrat
Lone Star
(Captain Trip Records, CD, Japan, 2001) £15

During their short tenure, Shagrat never managed to release a long-player. With music from their various different line-ups, *Lone Star* appeared almost 30 years after the band split and contains almost everything the band recorded including Boo! I Said Freeze and demos recorded a year later.



Scene and heard (this page, l-r): Shagrat, with Steve Took centre; Mighty Baby; Third Ear Band, with Paul Buckmaster second left

truth and unite their like-minded brothers and sisters. Up and running by 1966 and featuring the iconic artwork of Barney Bubbles and Hapshash and the Coloured Coat, *IT* started a trend and people began taking the initiative. The already highly controversial *Oz* magazine decamped to the UK in 1967 and Muz Murray's *Gandalf's Garden* operated out of the King's Road; *Friends* or *Frendz* was Notting Hill's own enterprise. "*Frendz* magazine used to always put what was going on politically in the structure of society and so on," offers Brock. "It'd also print out what good dope you could buy and what was bad acid."

Besides his role in the free press, Farren realised he also enjoyed performing. "I wanted more than anything to perform, again and again, until they either got the message or finally killed me," he said. Forming The Social Deviants in 1966, Farren was inspired by Frank Zappa and Dylan but lacked their musical prowess. "Mickey did admire Zappa but, of course, didn't have the musical ability to really emulate him," reflects Miles. "Sadly, Mickey was a terrible singer, so he tried to make The Deviants into more of a communal art and revolution band in the manner of the MC5 and the Detroit scene."

This would have suited him just fine. The MC5 were the musical arm of John Sinclair's White Panther Party and Farren was enamoured of their manifesto of sex, drugs and fighting in the streets. So much so, in fact, that Farren started the British arm of the WPP, largely as a means to bring down the Isle of Wight festival where, under the auspices of the party, he stormed the barricades in a stand at what he saw as outrageous ticket prices.

Yet his struggle for revolution was real. "There is a definite need for a real alternative to the life-long, mind-twisting routine of office or factory," Farren said in 1970. "There are a large minority who do not get enough to eat, who have inadequate homes." Brock remains positive about the British WPP: "A political party to try to bring everybody to recognise what's going on here with pollution and landlords fixing rents," he says.

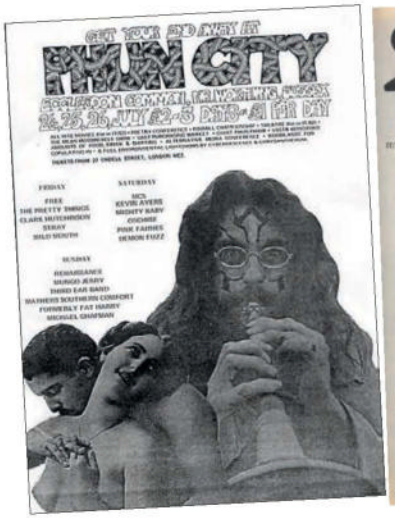
The Deviants (the 'Social' was dropped because of 'connotations') opened proceedings at *the Technicolor Dream* and played out the stellar gathering of The Dialectics of Liberation in 1967 (a congress of countercultural and radical thinkers including RD Laing, Stokely Carmichael and Allen Ginsberg). They were even allowed to play at UFO despite the fact that, initially at least, Joe Boyd was not a fan. But as the Summer of Love began to fade, reality and revolution hit. Militancy began to escalate first in Paris with the 1968 student riots and general strike followed by similar uprisings in Prague, Italy, Mexico and the US; even in the UK, people took to the streets.

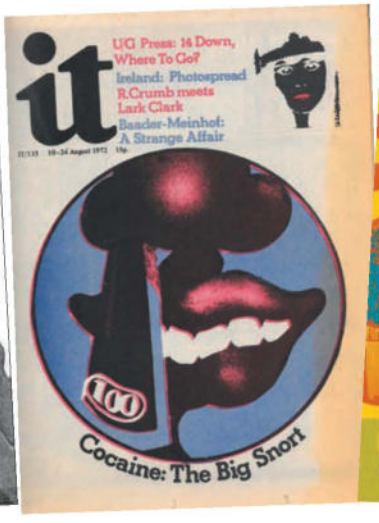
It was around this time that The Deviants' debut LP was released. Funded by Nigel Samuel, *IT* alumnus and jaded millionaire, the band's *Ptooff!* paraded a musical sensibility founded on bluesy garage rock fuelled by an incredibly militant invective. It was experimental, certainly – anything where three people are credited with 'mumbling' has to be – but it also neatly fell into the category of proto-punk: see also the Velvets', Fugs', Stooges', New York Dolls' and MC5's debuts. Initially only available via the press, it eventually received a wider release courtesy of Decca.

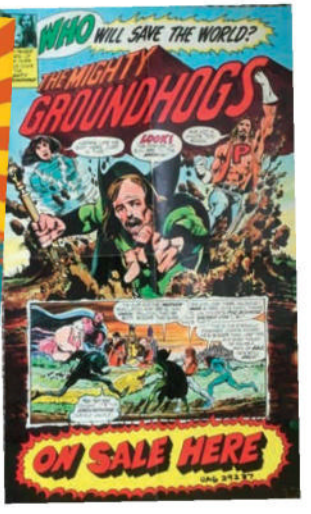
Its follow-up, *Disposable,* was released shortly after and continued in the same anarchic spirit, launching straight into Somewhere To Go with its opening salvo, "We want our world to be free" alongside tracks titled Slum Lord and Let's Loot The Supermarket plus a reworking of The Rivingtons' Papa-Oom-Mow-Mow cheekily switched to Papa-Oo-Mao-Mao.

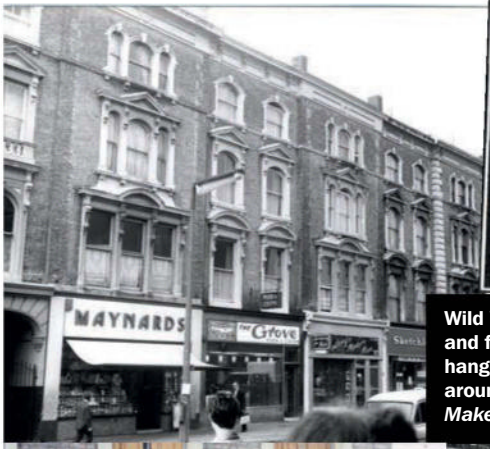
There was one last album, 1969's *The Deviants,* before Farren left the band and during which guitarist Paul Rudolph joined. "My friend Jamie Mandelkau was living with The Deviants on top of the Shaftesbury Theatre," recalls Rudolph. "He said the band was looking for a guitar player." This was the same Mandelkau who Farren referred to as having "more gall than most living males and would ultimately steal my wife and wreck my band." The Rudolph-Farren line-up of The Deviants didn't last long. They toured the US and split while they were out there.

"Mick had a psychotic breakdown in Vancouver on our first Deviants tour, which didn't quite work out as planned," Rudolph remembers. There were already burgeoning artistic differences as the rest of the band had started to get into improvisation influenced by what they'd heard in San Francisco. "We were listening to a lot of Grateful Dead and just jammed forever," bassist Duncan Sanderson told *RC* writer Sid Smith. "I think that's why we had a certain appeal when we got back to England; we were slightly different, and we were playing a different kind of music as a









Wild West London (clockwise from below): Mick Farren and friends dress up for *IT* magazine, 1970; scene hangout the Mountain Grill, 1969; Ladbroke Grove around the same time; Steve Took in *Melody Maker*, 1972; Farren, throne alone in 1970

result of being out there." The band members also deviated in terms of their politics. "We liked the rabble-rousing and a bit of civil disobedience," notes Rudolph. "But we were more interested in supporting causes we liked and having some fun."

Farren, meanwhile, was contractually obliged to make one more record and for solo outing, 1970's *Mona – The Carnivorous Circus* he rounded up mates Twink and Steve Peregrin Took for a mishmash of spoken word and covers. "I was crazy when I did *Mona,* really mentally ill," Farren told *RC*'s Peter Huxley in an interview for the 1999 CD issue liner notes. "If I listen to it, I can still feel it."

Farren and Twink represented the yin and yang of Ladbroke Grove. Born John Alder, Twink became the drummer for Tomorrow (known previously as The In Crowd) in 1966 alongside future Yes guitarist Steve Howe and Keith 'Grocer Jack' West. Tomorrow only lasted one album but left an enduring countercultural legacy in the form of psych classic My White Bicycle (allegedly inspired by the Dutch Provos who used to leave their white bicycles all around Amsterdam for anyone who wanted to use them). They also made an appearance in the Michelangelo Antonioni swinging London classic *Blow-Up* and some influential performances at the UFO club, on occasion with Hendrix. When they disbanded, Twink hopped on board with Pretty Things and not only did he feature on seminal concept album, *S.F. Sorrow,* co-writing tracks including Old Man Going and Loneliest Person, but he began to display his penchant for outrageous live performances. "At one point I climbed on top of the PA speakers and jumped into the audience who were amazed, and they gave us huge applause," Twink told Klemen Breznikar in 2012. "The Hyde Park audience loved us especially when I started to throw my drums around the stage."

Twink's first solo album, 1970's *Think Pink*, featured Farren, Took and Sally Meltzer (aka Silver Darling) from the first, short-lived line-up of Pink Fairies and Paul Rudolph from Pink Fairies 2.0, who fared better. "Jamie, Twink and Mick had the idea of Twink and the remaining Deviants forming a band when the rest of us got back to the UK," says Rudolph. The band's 1971 debut, *Never-Neverland*, which features underground pre-punk classic, Do It, is a psychedelic heavy rock album that find its place somewhere between The Deviants – unsurprisingly, a lot of the riffs and drum patterns came from Farren's old band – and Hawkwind. There is the occasional reveal of a softer side amid the urgency and aggression, and a nod towards the band's newfound love for improvisation on closer, Uncle Harry's Last Freak-Out, often extended to 30 minutes when playing live.

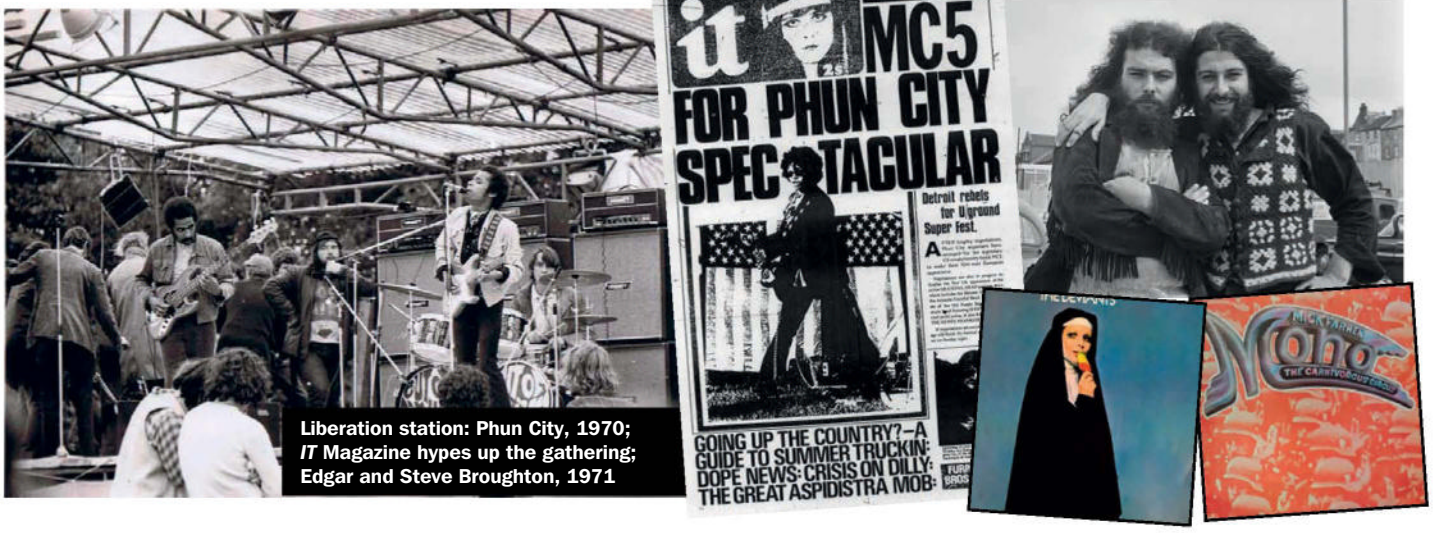
"Being in the Fairies was very different," says Rudolph. "We had more control to write songs and do more varied material with less members." But the dream didn't last long. Twink left for Morocco and after recording *What A Bunch Of Sweeties* (1972), Rudolph followed suit. "The band didn't seem to be progressing much and I became increasingly uneasy about some of the hard drug use that was going on," says Rudolph. "A lot of musicians I knew were doing mandies [mandrax] and speed along with alcohol and many started dying."

For final album *Kings Of Oblivion* (1973), the band were reduced to a trio, Larry Wallis of Entire Sioux Nation taking the helm for their most punk-oriented outing. Rudolph went on to form Uncle Dog with Carol Grimes before getting involved with Brian Eno, while Twink returned to Cambridge for the not-so-ironically-titled The Last Minute Put Together Boogie Band featuring avant-gardist Fred (Henry Cow) Frith and Syd Barrett. Follow-up band Stars ended before it started as the delicate Barrett struggled to cope with negative reviews.

But Twink never really left Ladbroke Grove, intermittently appearing with old pals Hawkwind. The pair went back a long way, often playing together under the moniker Pinkwind. "The two bands were being booked for many of the same gigs and we knew all of Hawkwind from hanging out in the Grove," says Rudolph. "We had equal popularity at the time so at the first venue we flipped a coin to see who would go on first and then alternated after that. Hawkwind ultimately became more of a headliner after the success of Silver Machine, but the two bands shared many of the same hippie ideals of music, love, space. We also shared some psychoactive adventures..."

> **"THE HYDE PARK AUDIENCE LOVED US, ESPECIALLY WHEN I STARTED TO THROW MY DRUMS AROUND THE STAGE" – *TWINK***

Of all the bands in this underground story, Hawkwind, formed in 1969, need the least introduction. "I used to earn my living busking," Brock recalls. "Hugh [Lloyd-Langton, guitar] was working in Ivor Morris Music Shop in the Charing Cross Road, and John [Harrison] was the bass player for the Joe Loss band for a while. Obviously, I knew Mick Slattery [guitar] who lived in Notting Hill Gate. Nik [Turner, sax/flute] had a flat there. We used to sit round there and smoke dope and listen to psychedelic records from the '67 era. It was a good place for



Liberation station: Phun City, 1970; *IT* Magazine hypes up the gathering; Edgar and Steve Broughton, 1971

dropping acid and listening to music."

While there was musical overlap between the Fairies and The Deviants, Hawkwind were also a bit different to their contemporaries. "We were more into electronic music," Brock suggests; this was something they developed once the world of science-fiction entered their orbit courtesy of new affiliates Robert Calvert and Michael Moorcock.

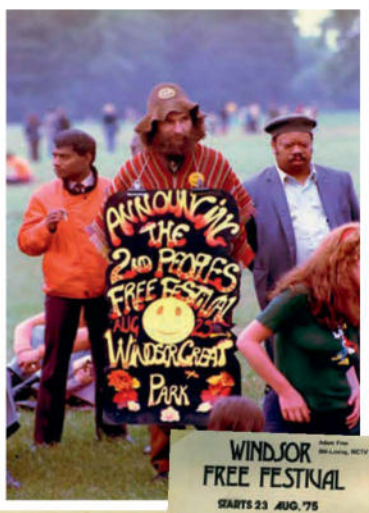
The band were not especially political in their lyrics, just in their lifestyle. It was Bob Kerr of The Bonzo Dog Doo-Dah Band who gave them somewhere to practice in the early days. "[He] had a little music shop and we used to rehearse in his basement," says Brock. "This is at the very beginning of Hawkwind. Playing at high volume in this little, tiny room." After their innocuous, eponymous Dick Taylor-produced 1970 debut, Hawkwind released *In Search Of Space*, the blueprint for what was to follow. Not only did it include a 24-page booklet by Calvert but also a cover designed by Barney Bubbles. From here the legend grew, space-rock became the go-to and their live performances started to become an all-encompassing psychedelic experience – light shows, stage sets and all.

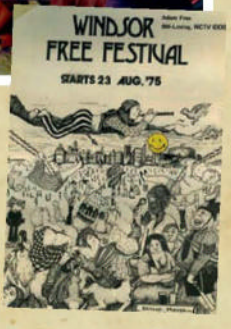
The Deviants, Pink Fairies and Hawkwind comprised the Unholy Trinity of the late 60s UK counterculture, but there were plenty of others inspired by what was developing, ready to write themselves into the history of Ladbroke Grove. Steve Took was the archetypal underground figure, floating around the scene having just split from Tyrannosaurus Rex (despite them being on the path to fame with *Unicorn)* and moving from one musical venture to another – usually featuring Twink and/or Farren – before setting up his own band, Shagrat with Larry Wallis. Initially involved, Farren left before they had played or recorded a note, setting the precedent for what was an ever-revolving set of band members including Phil Lenoir and Chicken Shack's Dave Bidwell; Took even ended up playing a Shagrat gig solo at Chalk Farm's Roundhouse. A few scraps were recorded including possible single Amanda, but nothing materialised until much, much later when Captain Trip released *Lonestar* in 2001.

Other homegrown acts delved into avant-garde experimentation. The Third Ear Band were an all-instrumental collective drawing on Eastern raga, medieval folk and jazz corralled by UFO alumni and free-jazzist Dave Tomlin. They worked with Ron Geesin, a unique Grove figure famed for working on Pink Floyd's *Atom Heart Mother* and an avant-garde library/soundtrack musician and poet in his own right. The Third Ear Band's 1969 debut, *Alchemy,* was a favourite of John Peel's, followed by an eponymous second album before they began work on soundtracks, notably Polanski's bleak 1971 take on *Macbeth*. Quintessence were a Notting Hill invention formed in 1969 by Raja Ram and espousing an Eastern-inflected psychedelic pseudo-evangelism that embraced the spiritual side of the underground movement; they even had their own resident guru in Swami Ambikananda. Somewhat distanced from the scene, Quintessence released albums on Island including debut *In Blissful Company* and *Dive Deep,* embracing the spirit of invention and spontaneity with a dedication to live improvisation, mantra chanting and the holy flute.

On the flipside, The Edgar Broughton Band were a merry band of musical brothers

PHUN PHUN PHUN
If you only attended five Free Festivals…





Windsor Free Festival, 1972-74
The Windsor Free Festival was expressly located to stick two fingers up at the establishment. Organised by the London commune, in particular Ubi Dwyer and Sid Rawle, the first iteration in 1972 was intended nominally as a Rent Strike protest against landlords. Featuring Hawkwind, Ducks Deluxe, Ace, Camel and the Global Village Trucking Company over its short existence, 1974 saw the police get involved, demonstrating such a heavy-handed approach that the government backed off from similar gatherings for a while.

Watchfield Free Festival, 1975
Encouraged to shift sites away from the royals, Watchfield replaced the Windsor Free Festival. With Bill Dwyer and Sid Rawle in prison, the hippies decamped to an airfield in Oxfordshire. But there was still a hint of residual tension between the campers and the police due to what had occurred the year before; the presence of the Hell's Angels did not help matters either. Notably, Watchfield marked the rise of the new guard. Stalwarts Hawkwind, Traffic and Gong featured but so did Joe Strummer's early band The 101ers.

Stonehenge Free Festival, 1974-1984
This picked up the baton from Windsor and came to be *the* free festival operating for a decade from 1974. Taking place around the summer solstice, during its 10 years Stonehenge featured (among hundreds of artists) Hawkwind, Dexys Midnight Runners, Killing Joke and Roy Harper and came to be seen as a celebration of alternative culture – the Peace Convoy were resident there. Sadly, it all came to a crushing end in 1985 with the Battle Of

who left their hometown in search of a new life. Hailing from Warwick, Broughton and his late brother Steve were desperate to find their way into Notting Hill. They embodied the idea of opportunity on every corner. "This young woman was stood outside the gate one day as I was leaving to go out somewhere, and she said, 'Are you in a band? There's this management company around the corner called Blackhill Enterprises. You should go and see them.'" No sooner did they rock up at Peter Jenner's Blackhill than he gave them their chance to perform at London's Imperial College. "We blew the audience apart with our various shenanigans, and Peter Jenner said that's it." Thanks to serendipity and neat timing, The Edgar Broughton Band became the first signees to Harvest Records.

Like many of their contemporaries, The Edgar Broughton Band were blues musicians who transformed into heavy psych blues-rockers with a political edge. "We started playing blues mainly because it's very simplistic, as a beginner with an electric guitar," Broughton explains. The result was something like Captain Beefheart played by The Deviants and lyrically inspired by the acerbic approach of Frank Zappa. Their 1969 debut, *Wasa Wasa,* opens with Death Of An Electric Citizen and it is clear from the off where their allegiances lay. Much like The Deviants, here was a band following in the footsteps of their US contemporaries. And with their follow-up single, they evinced an even clearer debt to their US peers: Out Demons Out was a reworking of The Fugs' invocation to levitate the Pentagon, used to great effect in their live performances. "The Fugs were interesting to us, because they weren't really musicians, they were all sorts," Broughton says. "And that whole kind of village scene that we'd only heard about, it appealed to us because it wasn't establishment. Individuality, you know, originality and innovation. The smashing up of the old."

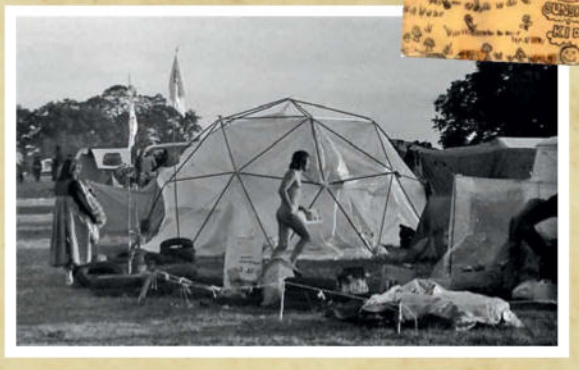
In keeping with this, the Ladbroke Grove underground was committed to uniting the whole of the local community – not just the hippies. The relatively new West Indian community had settled in the Notting Hill Gate area and were certainly no strangers to aggressive and overzealous police harassment (something they shared with the hippies), not to mention the focus of interracial tensions and rioting. The hippies loved this multicultural aspect.

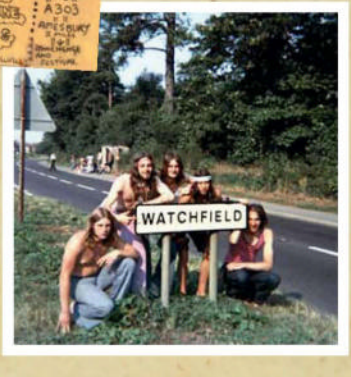
"At the bottom end of Portobello Road is where all the reggae used to be played," Brock reminisces. "There was a really good record store down that end that used to have all the latest reggae records and they used to have a big sound system outside… Everybody used to be jumping and dancing around there."

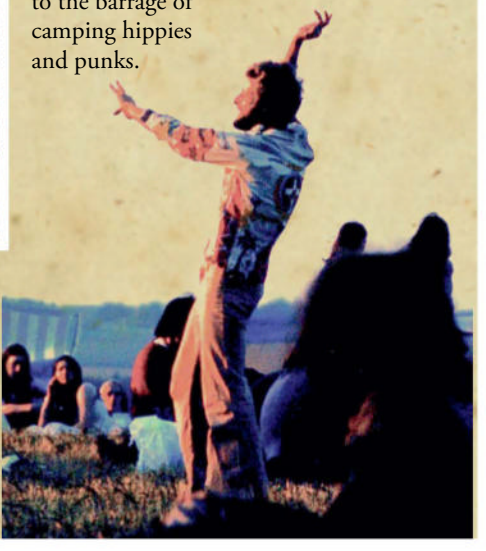
Broughton similarly frequented the famous Mangrove: a central meeting point for black activists, radicals and artists. "It was a place where you could only get in if you were around or they thought you were cool, you know?"

It was, in fact, the LFS, driven by Rhaune Laslett, that set up the first outdoors event (there had been indoors events for several years courtesy of activists like Claudia Jones) for the local black community. "We felt that, although

THE DEVIANTS, PINK FAIRIES AND HAWKWIND COMPRISED THE UNHOLY TRINITY OF THE LATE 60S UK COUNTERCULTURE







musicians Andy Rourke of The Smiths, Ian Brown of The Stone Roses and David Gedge of The Wedding Present all in attendance.

Rivington Pike Free Festival, 1976-1978
For its first incarnation, Rivington Pike was advertised as the Northern Country Fair, its location the site of fairs since time immemorial – a folly and Chinese garden built there in the late 19th century. Featuring John Peel-signed Tractor, Body and space-rockers Here And Now, the Hell's Angels made a brief appearance in 1977 until they were ejected for waving a shotgun around. Rivington Pike was well-run, but as a natural location for a festival it was less successful, failing to lend itself to the barrage of camping hippies and punks.

The Beanfield, which not only marked the end of the Stonehenge Free Festival, but the end of the movement generally thanks to the Public Order Act of 1986.

Deeply Vale Free Festival, 1976-1979
Held in Bury in the Northwest, Deeply Vale was partly inspired by none other than Jeremy Beadle and the Bickershaw festival. Beginning as a small affair in 1976, Deeply Vale had grown into to a six-day extravaganza just three years later. Hosting a mix of the old and new – Steve Hillage, The Fall, Durutti Column – Deeply Vale was the festival equivalent of the Pistols' Manchester Free Trade gig, with budding

Familiar faces (l-r): Paul Rudolph; Tyrannosaurus Rex; Robert Calvert

West Indians, Africans, Irish and many other nationalities all live in a very congested area, there is very little communication between us," she told the Grove at the time. "If we can infect them with a desire to participate then this can only have good results." The carnival was held in September 1966 with a parade and pageant and continued to grow into the annual event we recognise today.

Community-led endeavours popped up all around including a group of free music promoters called John Trux & The Greasy Truckers (the latter a play on D'Oyly Carte, the Gilbert & Sullivan opera company). "Everyone used to hang out there and sit and smoke dope, but they also did lots of artwork and stuff," remembers Brock. "An interesting book was put together which gave all the alternative sort of houses, windmills, gardens, how to build your own little back garden."

Release, under the stewardship of Caroline Coon, was established in Portobello to provide advice for young people caught in possession; numerous other support groups sprang up in its wake. "People like that were already looking after people busted for drugs," says Broughton. "There are probably a dozen little things that we started off like that that grew into quite large organisations. That was satisfying."

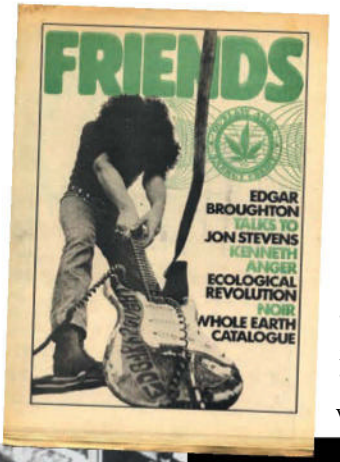
Musicians did what they could to assist the self-sustaining community. "We used to do loads and loads of free gigs," says Brock. "Benefits; lots of charity things; the White Panther Party. *Frendz* used to find it hard to print stuff, so we'd do benefits for them; *International Times*. Release." Money was rarely the motivator. "We got to the stage where we used to say, 'We'll play for free, but you've got to guarantee an amount of money for charity,'" recalls Broughton.

The Grove bands were less concerned about the consequences than some. The heavily politicised Keele University in Staffordshire held a benefit for the May 1970 Kent State shootings in the US. Lots of bands refused to go. Not The Edgar Broughton Band.

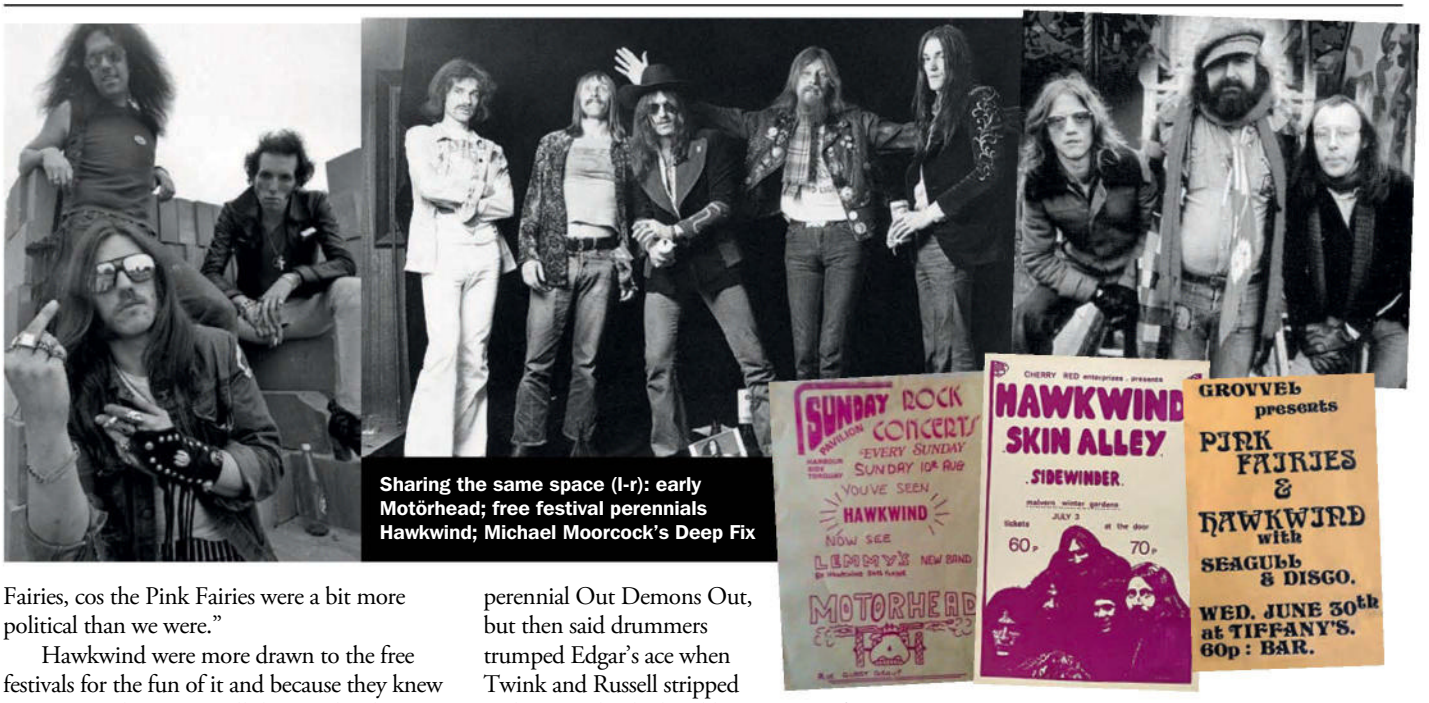
The same thing happened when they were invited to Northern Ireland at the height of the Troubles. "We went several times because we just liked the idea of it; being exciting, being different, you know," says Broughton. "The idea of not going to Ireland because of the Troubles would have been a total cop-out."

Playing for free was characteristic not only of altruism but of the new familiarity between artist and audience, something the punks picked up on a few years later. "There's something that's liberated, really. You don't feel that you've got to do something because you've been paid a lot of money, so the pressure, in a way, is gone," says Broughton. "Often those gigs were better than some paid gigs, and I'm sure it was because of that feeling that was created." Brock agrees. "We used to play free all the time. When I look at what we used to play at the beginnings of '69, '70, we were playing virtually all over the place for nothing… It was a very unified sort of people's movement."

From such benefits and free gigs emerged the notorious free festivals, where the Ladbroke Grove bands were often present. "It's what *IT* and *Frendz* were involved in," Brock explains. "Getting a few of those together with Mick Farren and the Pink



Frendz zone: Arthur Brown's Kingdom Come, 1972; a scene outside *Frendz*'s office, Portobello Road, 1971; (above inset) the magazine's previous incarnation



Sharing the same space (l-r): early Motörhead; free festival perennials Hawkwind; Michael Moorcock's Deep Fix

Fairies, cos the Pink Fairies were a bit more political than we were."

Hawkwind were more drawn to the free festivals for the fun of it and because they knew everyone at that time. "All the people who ran these free festivals either worked for us, being roadies, or we knew them really well," remembers Brock. "'Hey, man, we're trying to get this festival, do you want to come down here?' And we'd say, 'Yeah, course.'"

When it comes to the free festival scene, it was the Hyde Park free concerts that set the wheels in motion. Born out of the LFS, the first was held in 1968 and featured Pink Floyd, Jethro Tull, and Fleetwood Mac. Probably most celebrated for The Rolling Stones' 1969 appearance, introducing Mick Taylor with Mick Jagger reading Shelley and releasing butterflies for Brian Jones, the Hyde Park concerts ran until 1971, during which time there were similar endeavours in Hampstead Heath and Parliament Hill.

But when it comes to free festivals, Mick Farren's Phun City, in Worthing, Sussex, is often considered to be the first. In fact, it was the Cambridge Midsummer Pop Festival in 1969, featuring Family, Brian Auger, Strawbs and Henry Cow, that can lay claim to that honour, usurping Farren by a year.

Yet Cambridge never achieved the level of notoriety that Phun City did. Never intended to be free, when funding suddenly disappeared the Phun City artists were asked to play for nothing – which almost to a man they did. The line-up was impressive with Shagrat, Mighty Baby and Kevin Ayers in attendance. And being a Farren-led affair, anarchy was never far away.

"The Pretty Things had delivered the goods" said Farren. "The Pink Fairies and the Edgar Broughton Band had engaged in a joust. Despite the Fairies' two drummers, Edgar gained a riotous sing-along edge with the perennial Out Demons Out, but then said drummers trumped Edgar's ace when Twink and Russell stripped and cavorted naked and homoerotic. If my recollection is correct, a relatively unknown and just-up-from-the-country Hawkwind first came to public attention at Phun City."

The free festival scene then really kicked off in Bristol, Bath and, of course, The Glastonbury Free Fayre in 1971. Launched in 1970 as the Pilton Pop, Folk and Blues festival, the organisers decided to focus on the spiritual angle of the festival's location and recruited a line-up that included David Bowie, Traffic, Gong and Brinsley Schwarz. "There had been pot and acid, that's cannabis and LSD," the BBC's John Craven remarked at the time, "but there have only been two arrests and police said they were quite surprised and pleased about the way the festival had gone on."

Free festivals flourished throughout the 70s and into the 80s: Windsor, a decade of Stonehenge and the lesser-known Rivington Pike, Seasalter and Deeply Vale. Hawkwind went on to become the seminal free festival band even after they found success. "We still went to Stonehenge," says Brock. "We turned up there with a big articulated lorry and a PA. We took our light show – we took Atomhenge … it was good fun." Thatcher made sure that the movement all but froze with The Public Order Act of 1986, but as with all good things, the free festivals just mutated and found underground avenues elsewhere.

The legacy of the Ladbroke Grove underground ran deep – throughout punk, rave and into the free party scene, where urban ravers and new age travellers gathered in the countryside around sound systems such as Spiral Tribe, DIY and Bedlam. "That same feeling went into rave culture," says Brock, "which basically was the same sort of people."

Far from deriding these bands, the punk alumni were fans. "Punk rock started because in every small town there was somebody who liked Hawkwind," said Joy Division/New Order's Stephen Morris. But like the core underground, punk didn't last long either.

Brock points out that it's hard to keep such pioneering movements going with the same momentum. The same fervour.

"This is the way it always goes. Just like the flowering of a rose, everything's fantastic, all the people round you all give everything – [then] bad drugs, bad scenes, violence... that's the way it seems to go, unfortunately." Broughton recalls his *Withnail and I* moment – the commercialisation of hippie. "I remember seeing people coming out of Woolworths with Paisley printed carrier bags and looking at my mate. I said, 'That's it – it's over.'"

Cataclysmic change may not have happened in the way some may have hoped, but there was an inexorable slow drip into the mainstream. Gay Liberation, Women's Rights, Racial Equality not to mention the multitude of lifestyle, cultural, social and technical developments that all had their seeds in the 60s underground continue to bear fruit to this day.

"People said later, it didn't produce anything," Edgar Broughton concludes. "It's absolutely not true." RC

The bands featured in this article and many more appear on Cherry Red's* Deviation Street: High Times In Ladbroke Grove, 1967-75 *– win a copy on p126. Relive the fun of the free festival scene with Ace Records'* Incident At A Free Festival. *Elsewhere,* Patterns On The Window: The British Progressive Pop Sounds Of 1974 *is on Grape Fruit. A documentary about John 'Hoppy' Hopkins,* Hoppy – Underground Head, *will be launched at Notting Hill's Tabernacle on 24 May; for further info visit hoppyfilm.com.* Stories From Time And Space, *the brand-new album from Hawkwind, will be released by Cherry Red on 5 April.

"IT'S THE WAY IT ALWAYS GOES. EVERYTHING'S FANTASTIC, [THEN] BAD DRUGS, BAD SCENES, VIOLENCE..." – *DAVE BROCK*

From The Vaults

Reissues, remasters and compilations

A Re-Design For Life

Misunderstood seventh album revived and ripe for re-evaluation. *By Jamie Atkins*

Manic Street Preachers

Lifeblood – 20th Anniversary Edition

★★★★

Sony 19658843902 (CD/3CD, 2LP)

Picture this. It's a Saturday morning in 2004, you are groggily flicking through channels before alighting on ITV's Saturday morning pop show, *CD:UK*. Host Cat Deeley introduces Manic Street Preachers, claiming their new album, *Lifeblood*, will be their poppiest since 1996's *Everything Must Go*. Your ears perk up. And then… It's called what? And is that Nicky Wire wearing a Richard Nixon mask? Well, you wouldn't get that with Westlife...

This is where Manic Street Preachers were at in 2004, still a sizeable commercial entity but whose instinct for provocation was at odds with the mainstream audience they'd acquired. Despite the fact their diehard fanbase pushed the chunky, synth-driven and decidedly un-Manics-ish lead single The Love Of Richard Nixon to No 2 in the charts, it failed to connect with the drivetime, Britannia Music Club crowd who'd discovered the band post-A Design For Life. When *Lifeblood* followed a few weeks later, it reached No 13 – the joint lowest placed album (along with 1992 debut *Generation Terrorists*) of the band's career. For the first time since becoming huge, the Manics were on uncertain ground...

But over time, the gleaming and anguished sophistication of *Lifeblood* found its crowd. Predecessor *Know Your Enemy* flitted between fuzzed-up punk, wall of sound pop bliss, *Reckoning*-era R.E.M nods, misanthropic disco and all manner of other things. But *Lifeblood* had a distinct aesthetic, harking back to the spiky and bittersweet electronic-tinged post-punk of the early 80s: New Order, Simple Minds, The Cure. James Dean Bradfield's fretboard fireworks were toned down in favour of taut guitar hooks and layers of crystalline synths. Drummer Sean Moore stripped his sound back to a machine-like efficiency. Meanwhile, Nicky Wire's lyrics tended towards utterly crushed-sounding introspection.

Twenty years on, *Lifeblood* has been remastered and reissued as a 3CD deluxe edition book (including B-sides, demos, alternate takes, live tracks and remixes), a gatefold 2LP (handy for those who don't have the £200 the original pressing fetches) and single CD.

It starts strongly with 1985, the closest thing to a primer on the Manics mindset that Wire had written. There is a sense of how embattled the 16-year-olds plotting in a Blackwood bedroom felt as a result of the established order crumbling around them (the Miner's Strike is referred to as "the civil war") and of the liberating effect of philosophy, literature and culture.

It's easy to imagine it as an *EMG*-style anthem, but from the opening seconds, *Lifeblood*'s musical palette is established with spare guitar chords, functional drums and simple, clean synth lines where strings would once have swooped. An early home demo of the song suggests a different path – ABBA-ish ascending piano lines, an alternative verse melody and chords.

Similarly, alternative versions of …Nixon give a new appreciation of its evolution. The downbeat "Drum Machine Demo" is a less triumphant If You Tolerate This.., all medicated-sounding phased guitars and drawn-out, cooed vocals. And a live rehearsal demo suggests it could very easily have been a Further Away-style indie pop gem. It makes the route they eventually took seem that much bolder.

The existential Motown of Empty Souls, the elegiac Solitude Sometimes Is and the driving To Repel Ghosts (think a goth Goal Of The Month soundtrack) are all further evidence of their post-*Know Your Enemy* focus returning. Elsewhere, I Live To Fall Asleep is one of their finest moments, a tumbling rush of sugar-sweet suicidal ideation that suggests an entirely different direction for the band. And Cardiff Afterlife is a dignified reflection on the fall-out following the disappearance of their beloved bandmate Richey Edwards in 1995, its resignation echoing the pay-off of Emily ("We used to have answers, now we have only questions").

The collected B-sides speak of an anything-goes spirit, with highlights including the PiL-dub of Everything Will Be, the mournful Askew Road (featuring an Edwards interview sample that manages to be both deliciously sassy and heartbreaking), Quarantine's riffed-up ramalama and the *Mind Games*-ish Dying Breeds (with vocals from Wire). Another alternative path is offered by the more live-sounding tracks from the initial three-week session with Tony Visconti – Solitude Sometimes Is, Emily and Cardiff Afterlife. These glimpses of a parallel universe *Lifeblood* have the effect of making the original album that much more powerful, highlighting the intelligent and impactful decisions made to create something that felt like a genuine step forward for the band. It just took 20 years for everyone else to catch up.

Q&A

Nicky Wire on wild gestures, Richard Nixon and ghosts

How has your relationship with *Lifeblood* changed?

I think we've realised that it's one of our best records. My problem was just that it was so unsuccessful. I couldn't deal with it on that level. It seemed to sum a certain period ending for the band. But it sounds as timeless as any of our records; it just doesn't age, really. Sean has always loved it anyway. It was just me and James who always found it a bit more problematic, but I think we're pretty enraptured with it now to be honest with you.

The B-sides sound like a band figuring out what they want to be…

After *Know Your Enemy*, we realised that we'd kind of suffered a defeat. And that gave us a lot of freedom to completely reinvent ourselves. I love the sheer madness of *Know Your Enemy*, but it'd been a bit of a failure. We just hadn't been disciplined enough. So that naturally gave us a lot of freedom to think, well, we have to do something totally different.

On those B-sides we're just pushing ourselves in different directions. We coalesced around *Lifeblood*, we had a certain aesthetic which was based on things like New Order's *Lowlife* period, James' love of Thomas Dolby or Prefab Sprout for Sean. It felt quite thrilling to still be allowed that freedom on our seventh album. Rob Stringer had signed us and was head of Columbia/Epic at the time and more than happy to cater for our wildest sensibilities.

> "There was a certain resignation that things could never be what they were, so let's do the fuck whatever we want"

Manic Street Preachers: in obvious disagreement about which direction to take on *Lifeblood*

Like choosing The Love Of Richard Nixon as the comeback single?
It was a pretty macabre choice, releasing a lead single about one of the most unpopular politicians of all time. I think Rob just thought it was such a dramatic statement, artistically. That's why I'm so grateful we're from a different era, because there was a lot more of that back then. You're up against it now if you're a young band, you've fucking got no chance to do stuff like that.

Nixon was just incredibly intriguing as a character. The good that he tried to do was always going to be tarnished. Everyone blames him for Vietnam, but Kennedy was the fucker who started Vietnam. Nixon finished it. And the China stuff was pretty out there, really, when you think about it now, from a post-Cold War perspective. Especially in the climate we live in now, Watergate seems quite tame.

Elsewhere, there are a lot of lyrics preoccupied with the past...
There's definitely a sense of ghosts. Nostalgia is probably too kind a word because I think there's an element of genuine loss of something in it. There's Cardiff Afterlife, which is a fast forward to Richey and has that element of being haunted by stuff which is a thread – A Song For Departure – there's a lot of that. I wasn't particularly conscious of that at the time, I must admit. 1985 was probably an outlier, where I was just focused on a particular time and period. There were so many convulsions in that year, good and bad, that helped us become the people – and the band – that we'd become.

Sometimes you have to push yourself for things to happen thematically, but with this one, we all coalesced. Perhaps there was a certain resignation that things could never be what they were, so let's do whatever the fuck we want.

And how's album 15 shaping up?
It's really early days. As usual, we've got too many songs and too many ideas and we're just working through them. It's a bit scattershot at the moment, the working title is *Critical Thinking* and we're just applying that to ourselves to be honest [laughs].
As told to Jamie Atkins

JAZZ COLLECTOR

By Charles Waring

A soul-jazz pioneer whose infectious piano grooves were imbued with the black church's sanctified cadences, the late **LES McCANN** made his name at Pacific Jazz Records between 1960 and 1964 but enjoyed his biggest commercial triumphs during a later twelve-album spell at Atlantic Records. However, his short time at Limelight, a Mercury subsidiary where he recorded six albums in the mid-60s, is often overlooked. It was during that period that the recordings comprising ***Never A Dull Moment – Live From Coast To Coast 1966-1967*** (★★★★★ **Resonance**) were made, capturing the Kentucky-born pianist and his trio at Seattle's The Penthouse and New York's Village Vanguard venues. Taped for local radio broadcasts, the two impeccably recorded live shows bring McCann in his mid-60s heyday vividly back to life. Highlights include the quintessential McCann track, Shampoo, a rolling churchy groove spotlighting his piano playing's infectious blustery elan, and the softly glistening ballad Yours Is My Heart Alone, that climaxes with him unexpectedly stroking his piano's strings like a harp. Like all Resonance releases, *Never A Dull Moment*, which includes a thick booklet packed with illuminating essays and great photos, is beautifully presented.

McCann was 12 years older than another great American jazz pianist, **RED GARLAND**, a stalwart of Miles Davis's 'First Great Quintet' in the mid-to-late 50s. He also enjoyed a parallel solo career at Prestige Records, recording over 20 albums for the label and its Moodsville subsidiary between 1956 and 1962. His second album for the company, 1957's ***Red Garland's Piano*** (★★★★ **Prestige**), is back in circulation as a Japanese SHM-CD, a high-fidelity audiophile format. For an ex-boxer who once fought Sugar Ray Robinson, Garland's touch on the piano is light, airy, and decidedly delicate. He's joined on the session by bassist Paul Chambers and drummer Art Taylor, all masters of their craft.

Drummer **ART BLAKEY**, with his vigorous, swashbuckling style, famously led **THE JAZZ MESSENGERS**, a finishing school for rising young jazz stars that ran for several decades. The band recorded many memorable albums with a far-reaching influence, among them ***Caravan*** (★★★★ **Craft Recordings**), a 1963 outing for the Riverside label. Blakey's young proteges include Wayne Shorter, Freddie Hubbard, Cedar Walton, and Curtis Fuller, who help create a sonic storm on the opening title track, a high-octane reinvention of a classic Duke Ellington tune featuring an explosive drum solo.

Caravan's bassist Reggie Workman was a longtime collaborator with the New York pianist/composer **MAL WALDRON**, whose interesting career ranged from being Billie Holiday's accompanist to collaborating with John Coltrane and releasing ECM's first-ever album (1969's *Free At Last*). An adventurous musician noted for his angular style, in 1973 Waldron teamed up with the noted Japanese trumpeter **TERUMASA HINO** for the terrific ***Reminscent Suite*** (★★★★ **bbe**), originally released exclusively in the Land of the Rising Sun. Reissued in BBE's *J Jazz Masterclass Series*, the album features two long-form pieces, both absorbing modal grooves; the intense Waldron-penned title track and Hino's more lyrical Black Forest.

Another fertile Waldron collaboration, this time a 1995 hook-up with the progressive soprano saxophonist **STEVE LACY**, shows his prowess in a different setting. ***The Mighty Warriors: Live in Antwerp*** (★★★★ **Elemental**) is an exclusive Record Store Day LP release that captures the pair in Belgium alongside bassist Reggie Workman and drummer Andrew Cyrille. The performance, which features reworkings of two Thelonious Monk numbers, is brilliantly arresting.

Often dubbed Brazil's answer to George Gershwin, the prolific songwriter **ANTÔNIO CARLOS JOBIM** played a pivotal role in both the birth of bossa nova and the expansion of the music's audience in the 1960s. His 1963 debut album, *The Composer Of Desafinado, Plays*, is brought back to life as ***The Girl From Ipanema*** (★★★★ **Jazz Samba**), a delectable collection of classic Jobim tunes featuring their composer playing guitar and piano against the backdrop of Claus Ogerman's delicate orchestrations. The music's beauty, elegance, and delicacy are simply exquisite.

Fellow Brazilian, pianist/arranger **OSMAR MILITO**, best known by UK cratediggers for his samba-driven 1971 revamp of Herbie Hancock's Cantaloup Island, offers a dreamy version of Jobim's Bonita on ***Viagem*** (★★★★ **Elemental**), his collectible cult album from 1974. Milito's combination of alluring female background vocals and lush strings with tasteful bossa nova-tinged jazz grooves is reminiscent of Sergio Mendes & Brasil 66, especially on the breezy opener, a revamp of Jimmy Webb's Up, Up & Away.

Moving to new albums, another Brazilian, piano sensation **AMARO FREITAS**, returns with ***Y'Y*** (★★★ **Psychic Hotline**), a storytelling narrative about ancestry that was inspired by a journey into the Amazon rainforest. Rejecting orthodox jazz tropes, Freitas creates an immersive musical tapestry coloured by atmospheric keyboards, insectile percussion, and animalistic jungle noises. Among those assisting are flautist Shabaka Hutchings and harpist Brandee Younger.

Different again is guitarist **BILL FRISELL**'s ***Orchestras*** (★★★★ **Blue Note**), a double live album where his trio (bassist Thomas Morgan and drummer Rudy Royston) is augmented by the Brussels Philharmonic on disc one and the 11-piece Umbria Jazz Orchestra on disc two. All the arrangements are by the veteran composer/arranger Michael Gibbs, who brings a noir-like Bernard Herrmann-meets-Gil Evans grandiosity to the proceedings.

The award-winning Switzerland-born New York singer **ANAÏS RENO** is also captured in concert on ***Anaïs Reno Live At PizzaExpress Live in London*** (★★★ **PXL**), a solid showcase whose high points include a languorous Lazy Afternoon and lively spin on Charlie Parker's Yardbird Suite.

Finally, **AMY GADIAGA,** a Parisian-born singer and double-bassist with African ancestry who now lives in the UK, debuts with ***All Black Everything*** (★★★★ **Jazz Re:Freshed**), a five-track mini-album that seamlessly interweaves jazz, soul, Latin, and African musical threads. The title track is the killer cut of what is a lively, engaging debut overflowing with promise.

Cannonball Adderley With Bill Evans

Know What I Mean?

★★★★

Craft Recordings 7255543 (LP)

Piano and sax dream team reissued

Craft's Original Jazz Classics series of jazz landmarks given fully analogue remastering on 180g vinyl continues. Originally released in 1960 on Riverside, *Know What I Mean?* finds tenor saxophonist Cannonball Adderley reuniting with pianist Bill Evans, then riding high thanks to 1959's *Portrait In Jazz*, the first album by his game-changing trio. The headlining pair are backed by Percy Heath (bass) and Connie Kay (drums) from the Modern Jazz Quartet on a set that benefits from Adderley's natural exuberance being moderated by Evans' more reserved style and vice-versa. A take of Gershwin's Who Cares finds Adderley letting loose in fine style, Toy moves towards free jazz and the classic Waltz For Debby shows that Adderley's nickname wasn't always accurate as he solos with delicacy and grace. *Jamie Atkins*

Andwella

To Dream

★★★★

Numero NUM 112 (3LP)

Belfast prodigy rediscovered

Following the break-up of Belfast psych-blues trio The Method, teenage singer-songwriter David Lewis moved to London, formed Andwellas Dream and signed to CBS. Though their roots show with a fondness for Cream-like workouts, debut album *Love And Poetry* (1969) shows an emerging pastoral, psych-pop side, with standouts The Days Grew Longer For Love and Midday Sun.

After a move to Reflection Records, *World's End* followed in 1970. It sounds like a lot of living was done in the interim – the grooves are deeper, the guitars stingier, the writing more worldly. The McCartney-ish ballad Lady Love and the blissful I'm Just Happy To See You Smile show a burgeoning talent. Third album *People's People* finds Lewis in thrall to The Band (Saint Bartholmew's a dead ringer for The Weight; Four Days In September for Sleeping), though on the flat-out boogie of Are You Ready, they cut loose and find their own thing. All three albums are reissued here to Numero's usual high standards. *Jamie Atkins*

Dead Or Alive

Still Spinnin': The Singles Collection 1983-2021

★★★★

Edsel EDSL 0169 (27CD)

Insanely exhaustive Pete Burns hits-and-bits package

How much You Spin Me Round can you take? How about 2 hours, 37 minutes and 33 seconds? That, when no fewer than 28 versions of Pete Burns' mega-hit are combined, is what you get on *Still Spinnin': The Singles Collection 1983-2021*, a grand folly which repackages all Dead Or Alive's CBS/Sony singles and later releases. Highlights – beyond the obvious – include the Dub Mix of the majestic Misty Circles from DOA's underrated Zeus B Held era, the shimmering Off Yer Mong mix of In Too Deep from their Stock Aitken Waterman imperial phase, and a selection of perspectives on Hallowe'en-flavoured monster Something In My House, from a self-explanatory Flamenco version to a Naughty XXX mix (featuring the infamous demonic directive about anal sex from *The Exorcist*). Burns' gloriously leonine roar dominates, managing to sell even the lesser material, like a Bunnymen-sampling romp through Bowie's

Rebel Rebel and a respectfully straightforward rendition of Prince's Pop Life. A 27-disc box may go several steps beyond audience satiation, but in preserving the legacy of a much-missed personality, it's nothing if not thorough.
Simon Price

Electribe 101
Electribal Memories
★★★★
Demon DEMREC 1146 (4CD. LP)
Billie Ray Martin and co's soulful house classic

Following 2002's reissue of the lost second album *Electribal Soul*, here comes the original 1990 classic, the only album of Electribe 101's brief four-year career. The power of Billie Ray Martin's sublime, soulful vocal and the dramatic tension of the music have only grown over the years. The vinyl version contains the original record, comprising eight discrete tracks including the club strut Lipstick On My Lover, the torch-singing Heading For The Night and their sensual cover of Odyssey's Inside Out, plus the handful of complementary edits and remixes which were there first time round; not least the classic Talking With Myself's sensual funk and Frankie Knuckles' expansive, slowed-down disco-house take Talking 2. Otherwise, for real devotees of this soulful house classic, the Bill Brewster-compiled four-CD version is packed with remixes, alternate versions and little-heard songs.
David Pollock

Gentle Giant
The Missing Piece
★★★
Chrysalis CHRC 1152
(CD, LP, 2Blu-Ray)
A big step away from the norm

Their 1977 album *The Missing Piece* is viewed by the Gentle Giant hardcore as either the end of the beginning or the beginning of the end for the group. Sensing the seismic shift within pop and the extinction of the dinosaurs, the Shulman Brothers – who'd seen it all before when previous group Simon Dupree left pop to go prog and become Gentle Giant – thought they would at least nod to the new scene. Much was made of the relative thrash of Betcha Thought We Couldn't Do It: just because you can doesn't mean you should. However, there is a tremendous amount to enjoy: I'm Turning Around is the best Genesis track they never released, and Memories Of Old Days is Kerry Minnear's old school tour de force. Steven Wilson adds his considerable magic to the mix: you listen with the realisation that there is no such thing as a bad Gentle Giant album, it's just that some are better than others.
Daryl Easlea

Greenslade
At The BBC
★★★★
Repertoire REPUK 1468 (2CD)
Last word from Whispering Bob faves

Following Esoteric's clamshell boxing of their four Warners albums, early-70s UK proggers Greenslade re-emerge via Repertoire with a clutch of BBC recordings. The meat of the sandwich is a pair of In Concert broadcasts from 1973 and '74, augmented by audio of a two-song *Whistle Test* appearance. A hat-trick of studio sessions completes the package: all were for Bob Harris, underlining the niche appeal of the guitar-less dual-keyboard outfit. Another love-or-hate aspect of Greenslade was the high tenor of Dave Lawson, the vocal half of a four-handed frontline with ex-Colosseum stalwart Dave Greenslade. The virtuoso drumming skills of Andy McCulloch are also apparent, notably on the live showcase Sundance. The 1974 show was unofficially released in 1999 in Japan, but this collection is surely definitive.
Michael Heatley

Joe Henderson
Power To The People
★★★★
Craft Recordings CR 00655 (LP)
Haunting post-bop jazz classic reappears

Renowned for his husky, otherworldly tenor sax sound, Henderson was nicknamed "The Phantom" because he always slipped away into the night following a gig. After beginning his recording career at Blue Note, he switched to Milestone, where he recorded this album in 1969. Backed by a stellar band – including pianist Herbie Hancock, bassist Ron Carter, and drummer Jack DeJohnette – Henderson serves up a tremendous cache of progressive post-bop that's not far removed from Miles Davis' late 60s work. Among the high points is the Latin-tinged title tune and Black Narcissus, a delicate ballad that captures Henderson as his most lyrical. The album is revived on LP as part of Craft's excellent *Jazz Dispensary Top Shelf Series* with stunning AAA remastering from Kevin Gray.
Charles Waring

Dan Hicks
Where's The Money/ Striking It Rich/The Home Of Happy Feet
★★★★
BGO BGOCD 1515 (2CD)
Acoustic fun from Bay Area rogue

Dan Hicks emerged from behind the drum kit of (San Franciscan band) The Charlatans in 1967 to front his own original concept – a mix of country, bluegrass, jazz and swing that harked back to music's pre-rock roots. These three albums, recorded for the Blue Thumb label, encapsulate all that that meant: the live Where's The Money also captures his self-deprecating between-song wit. Hicks fell into self-destructive addition, recording only sporadically until a late-life comeback which ended with his death in 2016. The early albums certainly set a high musical benchmark. And while his delivery is well-nigh inimitable, I Scare Myself – the song that titled his autobiography – has proved a sometimes-covered classic. Tom Waits and Elvis Costello were fans; here's why.
Michael Heatley

Juno Reactor
Imagination, Use It As A Weapon
★★★
Edsel EDSL 0174 (5CD)
Filmic dance maverick's early works

Although generally associated with The Orb's 90s ambience, Brighton's Ben Watkins has more in line with The Grid's mischief and ability to keep pop hooks in place in the generally lengthy tracks by his ever-changing collective. Current members include Budgie, a sign of how percussion is key to keeping songs building. This extras-free boxset of Watkins' first five albums sees them evolving from *Transmissions*' route-one bangers to the globally inclusive warmth of 1997's *Bible Of Dreams*, which is separately reissued on vinyl. Not everything works: *Luciana*'s sole 61-minute song flails aimlessly away from its art installation beginnings and *Shango* tries too hard to capitalise on Juno Reactor's contemporaneous regular use in film soundtracks. Mostly, it's far more accessible than its maker's reputation deserves.
John Earls

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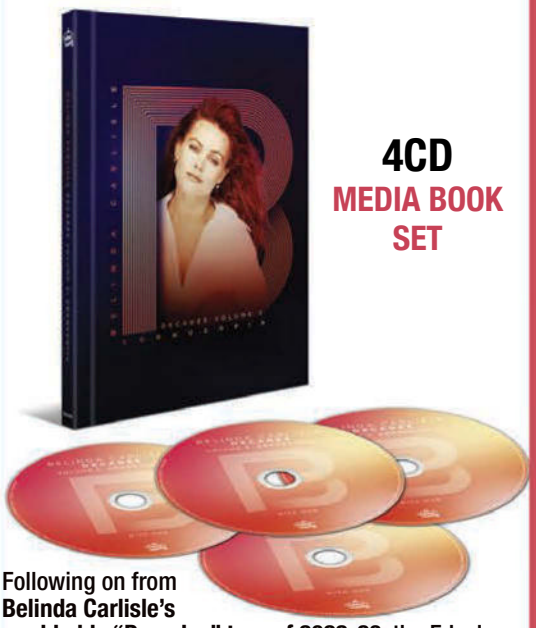
DECADES VOLUME 3: CORNUCOPIA



4CD
MEDIA BOOK SET

Following on from **Belinda Carlisle's worldwide "Decades" tour of 2022-23**, the Edsel label is proud to present the **third volume in the series of media book sets of Belinda's recordings.** This **third 4 CD set** is a collection of **non-album A-sides and B-sides, contributions to soundtracks and compilations, new studio recordings (2013 – 2021, issued together for the first time), 7-inch single versions**, and **live B-sides.**

Throughout her career, Belinda has recorded many tracks that were **released as A-sides and B-sides but were not included on her albums.** She has also recorded several one-off **songs for film soundtracks and themed compilation albums** and across CDs 1 and 2 of this collection we have featured as many of these recordings as we have been able to compile.

We have also been able to include **eight new recordings Belinda has made since 2013** with producer and arranger **Gabe Lopez.** Many of Belinda's **hit singles** featured **7-inch versions that are different from the album versions** and these are featured on CDs 3 and 4. The fourth CD completes the set with **eleven live recordings,** all **originally released as B-sides.** The **36-page booklet is illustrated with the original sleeves** of many of the releases, along with **annotation.**

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SOUL COLLECTOR

By Lois Wilson

Columbus, Ohio's Prix label was the brainchild of Mississippi-born Air Force Pilot Clem Price and West Virginian out-of-work attorney George Beter. It never managed a hit in its short lifespan (1969-1973) but like its neighbour Capsule, it was nevertheless bursting with talent and steadfast belief as borne out on the compilation ***Eccentric Soul:The Prix Label*** (★★★★ **Numero Group**), which is getting a repress this month. It provides a snapshot of the label with highpoints including Marion Black's haunting 1972 jazz blues Listen Black Brother – a James Baldwin-esque social comment – and The Royal Esquires' Our Love Used To Be, a piece of folk soul like Terry Callier was creating at Prestige. Eddie Ray and the OFS Unlimited, meanwhile, look to the more obvious influence of Stax, the former's tumultuous Wait A Minute, built around a similar groove to Eddie Floyd's Things Get Better.

SMOKEY ROBINSON & THE MIRACLES' *What Love Has Joined Together/A Pocket Full of Miracles/ One Dozen Roses/Flying High Together* (★★★★ **SoulMusic Records**) spotlights the group's last four albums with Smokey at the helm and while little celebrated, all are worthy additions to the Motown canon. 1970's *What Love Has Joined Together* is short at just six tracks and is also the first to consist solely of covers including the title track, which penned by Smokey et al was first recorded by Mary Wells in 1963 plus affectionate renditions of The Beatles' And I Love Her, Stevie Wonder's My Cherie Amour and Bacharach and David's This Guy's In Love With Her. The same year's *A Pocket Full Of Miracles* veers into psychedelia with their rendition of The Temptations' Get Ready borrowing from Cream's Sunshine Of Your Love to great effect. 1971's *One Dozen Roses* includes the sublime I Don't Blame You At All and The Tears Of A Clown and 1972's *Flying High Together*, the last Miracles album to feature Smokey before Billy Griffin replaced him, yielded the group's last US Top 40 hit with We've Gone Too Far to End It Now, which also made the R&B Top 10.

Martha Wash and Izora Rhodes Armstead backed Sylvester then as the duo **TWO TONS O'FUN** made two albums, their 1980 self-titled first (★★★★ **Southbound**) – receiving its first re-press on vinyl since its original issue here – and the same year's follow-up *Backatcha*. Working with Sylvester's producer Harvey Fuqua of Moonglows/Motown fame, the pair mixed church honed raw powerhouse vocals with hi-energy and a pop sensibility captured best on singles Earth Can Be Just Like Heaven, I Got The Feeling and Just Us. Later they became the Weather Girls hitting with 1982's It's Raining Men and Wash voiced hits for Black Box in the 90s although was uncredited.

Over an irresistible glitter ball groove with soaring strings and chicken scratch guitar, Tina Charles sings sweetly: "Oh I love to love, but my baby just loves to dance, he wants to dance, he loves to dance, he's got to dance." The song, I Love To Love (But My Baby Loves To Dance), of course, was written by Jack Robinson and James Bolden and produced by disco pioneer Biddu. Issued in 1976 on CBS, it took the charts by storm, hitting the UK No 1 and should have made her the UK disco pop queen. It wasn't to be but **TINA CHARLES' *The CBS Years 1975-1980*** (★★★★ **Cherry Red**), which collects her four albums for the label (1976's *I Love To Love*; the same year's *Dance Little Lady*; 1977's *Heart'N'Soul* and 1980's *Just One Smile*), is evidence she's ripe for rediscovery.

THE WHISPERS' *One For The Money/Open Up Your Love/ Headlights* (★★★ **RobinSongs**) collates the group's 1976, '77 and '78 releases over two CDs. The first two named were originally issued on US promoter and Whispers' manager Dick Griffey's Soul Train label, which he co-founded with the TV show of the same name's creator and host Don Cornelius. *One For The Money*, produced by Norman Harris at Sigma Sound, is full of signature Philly creamy sounds: see the title track which returned them to the US R&B Top 10 for the first time since 1970's Seems Like I Gotta Do Wrong and album tracks Put Me In The News and Sounds Like A Love Song.

Recorded in Wally Heider Recording Studio and the Sound Factory in Los Angeles and self-produced with Griffey and Cornelius, *Open Up Your Love* expanded horizons with the Cornelius-scribed jazzy You Never Miss Your Water ('Til Your Well Runs Dry) while soon to be Soul Train label staff writers Wayne Bell and Malcolm Anthony penned the title track and I Fell In Love Last Night (At The Disco) respectively. It was their cover of Bread's Make It With You, though, that gave them another Top 10 R&B hit.

In 1978, Griffey and Cornelius parted company. The latter focused on his role as writer, producer and host of TV show *Soul Train* while Griffey rebranded the Soul Train label as Solar (Sound Of Los Angeles Records). *Headlights*, the first of 11 albums The Whispers released on Solar, was recorded at Westlake Audio, Los Angeles and spanned the disco funk groove of Griffey's title track to the quiet storm splendour of (Olivia) Lost And Turned Out. It also includes The Planets Of Life, a reworking of a song from their 1969 Soul Clock debut album, *Whispers*.

Meiko Kaji
Gincho Wataridori
★★★★
Wewantsounds WWSLP/CD 83 (CD, LP)
She's big in Japan

Tokyo-born Kaji, a cult actress whose role as the vengeful Lady Snowblood inspired Quentin Tarantino's *Kill Bill* movie, rose to fame in the early 70s playing ice-cool kick-ass heroines in violent Japanese gangster flicks, and also sang on many of her movie's soundtracks. She recorded a clutch of albums for the Teichiku label, her first being 1972's highly collectible *Gincho Wataridori*, which is now reissued for the first time, presented in a replica gatefold cover that includes informative new liner notes by Hashim Kotaro Bharoocha as well as an all-important OBI strip. Immaculately produced and arranged by Yorifumi Ito and Kenji Nakajima, the album fuses Japanese pop with Western funk (on the title tune), brassy cinematic ballads (Ginchou Buruusu), and jazzy soundscapes with country tinges (Hakodate Monogatari). Exhilarating exotica.
Charles Waring

The Memory Band
Never The Same Way Twice
★★★★
Hungry Hill TMB 07 (CD, LP)
A reminder of their brilliance...

Memory Band creator Steven Cracknell (aka Gorodisch) was quietly instrumental in kick-starting the 'nu-folk' movement in the UK. Although never reaching the crossover heights of those who succeeded him, in the early 2000s, The Memory Band's magnetic eclecticism saw members of Hot Chip and Fridge pass through the collective's ranks. *Never The Same Way Twice* is a gathering of previously unreleased recordings, coinciding with the 20-year anniversary of the group's first album. Jess Roberts' take on Talk Talk's I Don't Believe In You is deeply moving, while Cracknell's greatest find, Nancy Wallace – whose keening, pure voice offered sweet counterpoint to his earthy monotone – is heard to its greatest effect on the band's arrangement of I Wish, I Wish – always their live stand-out, here in its seven-minute first-take glory. *Daryl Easlea*

Motörhead
The Löst Tapes – The Collection (Volumes 1 – 5)
★★★★
BMG BMGCAT686CDX (8CD)
Rare live shows rounded up for exciting box set

Motörhead's posthumous live album juggernaut continues with this impressive CD collection of five shows, originally released individually as digital and (apart from Download 2008) limited RSD vinyl releases under the *Löst Tapes* banner. Music aside, the 99 track set is fascinating from an historical point of view, with the oldest show coming from Heilbronn in December 1984 when the twin guitar line-up of Phil Campbell and Würzel, together with ex-Saxon skinsman Pete Gill, was still just bedding in. The June 1995 Madrid gig – with its romp through Silver Machine – is the first to feature powerhouse drummer Mikkey Dee, and by Download 2008 Campbell had been the band's sole guitarist for 13 years (although Würzel pops up on the encores Ace Of Spades and Overkill). For completists, the Download show finally gets its 12" debut too, being issued simultaneously as a yellow vinyl double LP. *John Tucker*

Nektar
Recycled
★★★★
Esoteric ECLEC 52867 (5CD)
Epic ecological effort expanded

German-based Brits Nektar went under the radar in their home country but were highly regarded in Europe and the United States. This 1975 album, its ecological theme helping it withstand the test of time, showcases a new recruit in synthesiser master Larry Fast, whose talents would later augment Peter Gabriel's output. The newly remastered album and original mix by Geoff Emerick take up two discs, the other three showcasing live performances from Canada and New York on a tour to promote the studio recording. These not only include Nektar classics like Remember The Future and A Tab In The Ocean, but also several *Recycled* tracks. Esoteric's Nektar releases, all in some way expanded, have been well received by prog fanatics and this will be no exception.
Michael Heatley

Opa
Back Home
★★★★
Far Out Recordings FARO 243 (CD, LP)
Uruguayan jazz fusion outfit's sterling but shelved debut

Formed in New York and made up of Uruguayan members, Opa combined their native Candombe rhythms with US jazz fusion and pop stylings in a pair of well-regarded 1970s albums for Milestone, also backing Brazilian artists Airto Moreira, Hermeto Pascoal and Milton Nascimento. Intended as their debut album, this 1975 recording was instead shelved and would remain unreleased until the 1990s – it's perhaps the most satisfying iteration of their sound. The group whip up a righteously funky fusion groove on the opening pair of tracks Goldenwings and Brooklynville. Brother Rada finds them employing sunshine pop melodies while One One Is Two is a brilliant slice of samba jazz that recalls Brazilian contemporaries Azymuth.
Paul Bowler

Cross Examination

Ex-Procol Harum guitarist's solo gem gets a 50th anniversary deluxe edition.
By Daryl Easlea

Robin Trower: the main man, flanked by bassist James Dewar (left) and drummer Reg Isdore (right)

Robin Trower
Bridge Of Sighs
★★★★★
Chrysalis Catalogue CHRV/C 1057 (3CD/2LP/Blu-ray)

Robin Trower had been going for a decade before *Bridge Of Sighs* made him briefly – and impressively – an American guitar superstar. From the coffee houses and R&B bands of Southend-on-Sea to festivals in California seems a long journey, but not for Trower: a consummate professional, who in personality and demeanour is very much like a genial Essex handyman – no club too small, no stadium too large. This is why he is such a survivor and has made easy professional company with artists known for their painstaking approach – Jack Bruce, Bryan Ferry and Robert Fripp for three.

Bridge Of Sighs – his second solo album after leaving Procol Harum – epitomises the rock that meant so much in the States yet remained relatively underground in the UK. It's a perfect example of the communication breakdown between the two countries. Many have pondered why Roxy Music, Slade or T.Rex never made it in America – the answer is here. US audiences never fully got over Cream splitting or the demise of Jimi Hendrix – hence the popularity of Ten Years After, Humble Pie and Trower – just listen to the AOR of the title track here – pure power, delivered sweetly. That track was very much the starting point for the album, as it had been worked up live on the preceding US tour before the band – Trower, ex-Stone The Crows, James Dewar on bass and vocals and Reg Isadore on drums – returned to AIR studios to finish the album they'd begun at Olympic before crossing the Atlantic.

Working with his old Procol Harum bandmate Matthew Fisher as producer, everything is kept spare, nothing here, even the sole seven-minute excursion, Too Rollin' Stoned, is pared to the bone. The album sounds warm and direct, as one would expect with Geoff Emerick engineering. Day Of The Eagle blasts in like Hendrix's Crosstown Traffic on speed, a fierce anti-war number that sets out the band's stall; there's the slow blues of the title track, with its key "long time crossing bridge of sighs" breakdown, everything is deep in the pocket. Too Rollin' Stoned is all throbbing bass prowls and Trower's high speed wah-wah. James Dewar's voice is an absolute revelation, especially on the Donny Hathaway-influenced In This Place. About To Begin perfects the plaintive rock ballad. The simpatico playing of the trio is underlined by the supporting live album in this anniversary set, *Live at The Record Plant, Sausalito, May 1974*.

For this writer, it remains a mystery why Robin Trower's work is not more greatly revered. A guitar perfectionist, his fluid, expressive and thoroughly funky playing forever plays second fiddle to the standard roll-call of the British rock 'axe' hall of fame. *Bridge Of Sighs* – here newly mixed from the original tapes – is Cream without the whimsy or improvisational flab. To say again, Trower's innate commercialism and professionalism – an overhang perhaps from his Paramounts days – kept everything in excellent measure. The great thing about an artist like Trower, and an album of such power as *Bridge Of Sighs*, is that for those who haven't, it's there to discover – the freshness of its moment forever contained in these grooves.

Q&A

Robin Trower underlines why *...Sighs* matters

***Bridge Of Sighs* charted at No 7 in the US Billboard 200. Did your huge popularity in America astound you?**
I think we took it in stride, to be honest, because we'd worked our way up from small clubs. We were very fortunate early days to get on some very big tours, where we were opening up for big acts in these big venues. That exposure helped to build it into what it became.

Procol Harum had become more popular in America than they were here.
I think that's true – it was definitely a big leg-up for me, no doubt about it.

Jimmy and Reg were a tremendous rhythm section – you don't hear much about them these days.
Not to mention Jimmy's vocals, surely one of *the* great rock'n'roll singers.

You were working with Matthew Fisher again. Was he an engineer-type producer or more of a big picture man?
Matthew would do the big oversee of the whole thing. He would say when the takes were right for the album, that kind of thing. We would do just two or three takes on some of them. The fact that we'd been constantly playing live that gave the whole thing such a nice flow. The idea of flying into Bridge Of Sighs from Day Of The Eagle was something I came up with.

> "The fact that we'd been constantly playing live gave the whole thing such a nice flow"

What was Geoff Emerick like as an engineer?
Well, he was obviously brilliant. Brilliant. No doubt about it. He created that sound. The way he went about recording was unique.

Was keeping everything brief a jump back to the economy of your beat days?
At the time, it wasn't so much thought out as felt. If it felt right, that's the way it went. You have to have a feel for when that's enough. It wasn't an intellectual exercise at all.

At lot of people think of you as a rock guitar hero but you've worked with Bryan Ferry, and Robert Fripp is on the record offering admiration for you even though he said in 1974: "He's a little hairier and a little closer to rock than I like to operate but we have found a rapport."
It's a great honour for Bob to like what I do. Working with Bryan was an easy task, because he's a very creative artist – that was very easy.

And you always sported a fine waistcoat . . .
Thank you!

Are you going to go through all your 50ths (*Twice Removed From Yesterday* came last year)?
Until people get bored with it!

Do you still stand by *Bridge Of Sighs*?
Most definitely. I had a listen to it and thought. that's not too bad, considering how long ago it was. I'm proud of it, no doubt about it.
As told to Daryl Easlea

REGGAE COLLECTOR

By Mike Atherton

One day in 1975, this writer was flicking through LP sleeves in a record shop in St. Albans when a long finger suddenly stabbed at the next sleeve in the browser bin and a deep voice from behind and above my left ear said, "That's the one you want." Since then it appears that quite a few people have wanted it, as the album has periodically reappeared in the shops, most recently on the Blood And Fire label; but that label is now dormant, making the reappearance of **KEITH HUDSON's *Pick A Dub*** (★★★★ **17 North Parade**) all the more welcome, especially in the vinyl format.

Hudson was a Marmite singer – he sounded as if he was trying to sing and gargle Marmite simultaneously – but fortunately there are few traces of his voice on the 12 dub tracks here. Rather, they're built around Aston Barrett's deep, measured and furry basslines, the shimmering cascades of his brother Carlton's drums and Chinna Smith's telling guitar figures. On most tracks, that's about all you get, though Augustus Pablo blows chimingly ethereal melodica on the title track and the odd keyboard or sax sneaks furtively into the mix. But the Hudson mixing style is miles away from the multi-layered madcappery of contemporary Lee Perry, and a glance at the sleeve art shows why: it depicts a dread reclining against a palm tree and making inroads into a sizable spliff. It's a scene of utter relaxation, and as a dub aid for relaxation or meditation this set has few equals.

During that same mid-70s period, **DENNIS BOVELL** had few equals on the British reggae scene, The talented 'Blackbeard' seemed ubiquitous, as leader of the prominent band Matumbi, as a songwriter and producer. In 1976, he noticed that there was a strong market for imported dub LPs from Jamaica, the more obscure the better. He teamed up with Dennis Harris, owner of South London's thriving DIP musical empire, they borrowed the label name Rama from a defunct US doo-wop imprint, and set about recreating that Kingston dub sound in DIP's studio. The four LPss which came out in the series in 1976 and 1977 certainly looked the part: *A Who Seh, Leggo, Scientific Higher Tanking Dub* and *Yuh Learn* came with inexpertly-Letraset sleeves and an abundance of bold red, gold and green, but few credits apart from a mention that the artists were **THE 4TH STREET ORCHESTRA,** who needless to say were Matumbi in disguise.

So, the albums looked as if they emanated from one of Kingston's dustier suburbs, but would the music sound equally authentic? As the double CD, ***DENNIS BOVELL: THE 4TH STREET ORCHESTRA COLLECTION*** (★★★★, **Doctor Bird),** proves, absolutely yes. The tracks are an assortment of vocals, instrumentals and dubs, all played immaculately by the band, on rhythms built above fluent, rangy bass lines and in authentic roots style: numbers such A Who She could have been by Tommy McCook's band in Kingston rather than by Bovell's in DIP's Brockley studio. Most are originals but tracks like a dub version of The Kingstonians' Singer Man and a pleasing instrumental lick of Rainy Night In Georgia are dropped in to spice up the musical mixture. The series came to an end after DIP's sudden closure, otherwise Dennis Bovell might have continued having his little joke with reggae buyers for years to come.

JIMMY LONDON has been singing reggae for as long as there has been reggae – as a teenager he sang on the legendary 1968 number Tighten Up – and of late he's been well served by reissues, a trend which continues with ***Welcome To My World*** (★★★ **Burning Sounds**), a 1978 set which finds him working with producer Phil Pratt who proves his ear for quality by recording Jimmy at Channel One backed by The Revolutionaries. From the first track, the lilting self-penned Ride On, it's clear that Jimmy handles a melody with clarity and control, as he goes on to prove on numbers like the title track, the Jim Reeves song. Saving the best till the last, he and the Revs move up a gear for the Drifters hit which you may just recognise from its mangled title Back Row At A Movie. This is superior commercial reggae, though it's a pity that they couldn't have put more that eight tracks on the LP.

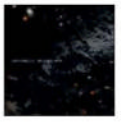
MARCIA GRIFFITHS has been known as Jamaica's first lady of song for decade, and the album which she made for producer Lloyd Charmers in 1974 helped build that reputation. Now ***Sweet Bitter Love*** (★★★★ **Doctor Bird**) has been expanded into a double CD. The original album features Marcia's reggae treatments of songs such as The First Time Ever I Saw Your Face and I just Don't Want To Be Lonely, sung with soulful poise over the arrangements of the always musically articulate Charmers, as well as a couple of surprises like Everything I Own which is given an uptempo soul treatment and is none the worse for it. With their usual approach of leaving no vault unscoured, Doctor Bird have discovered alternative, generally more basic, mixes of most of the songs and added those.

In addition to *Sweet Bitter Love*, they've unearthed a forgotten but estimable set by guitarist **WILLIE LINDO** on the same disc. ***Far And Distant*** did come out over here, but if you blinked you'd have missed it**.** Now we have the chance to appreciate Willie's stylish and sensitive takes on tunes like Samba Pa Ti and Breezin'**.** A clutch of 1974 Charmers-produced singles by B.B. Seaton, Bob Andy and Big Youth complete a collection which offers quality and variety aplenty.

Orbital
Orbital
★★★★
London LMS 1725116/7/8 (2CD2/4CD, 2LP)
Techno twosome's evergreen début reissued

Time becomes a loop again with this well-stocked return to the start for the brothers Hartnoll. Thirty-three years ago, Orbital put a seismic charge under 90s music with the 'Green Album'; not their most coherent 'album', as such, but a vital document of a DIY head-space forming from the influences of industrial Sheffield, punk, rave and more. The Jeff Wayne-sampling Oolaa and dynamic Speed Freak flaunt weapons-grade dancefloor know-how, while the epic Desert Storm and dubby High Rise show homegrown ambition. A live Chime upholds Orbital's commitment to gigging, where choral comedown beauty Belfast earned its hands-in-the-air tentpole place. Alongside remixes, welcome rare cuts here include the rave-handed Open Mind Jam. But it's the 10 live tracks that stir the strongest nostalgia, notably hardcore-sampling wake-up call Choice, techno headbanger BIT and a breakbeat-heavy Satan. *Kevin Harley*

Austin Peralta
Endless Planets (Deluxe Edition)
★★★★
Brainfeeder BF 01 (2LP)
Genre-defying third album reissued



When US pianist and composer Austin Peralta died in 2012 at age 22 he seemed on the verge of transcending his 'jazz prodigy' reputation. Perlata had collaborated with Erykah Badu, Thundercat and Flying Lotus and, two years previously, had released the giant step forward of *Endless Planets*, now reissued on double vinyl with four bonus tracks recorded at the BBC's Maida Vale Studios in July 2011 (including a take of FlyLo's DMT Song, which Peralta had co-written). *Endless Planets* remains a dynamic and ambitious set, with Peralta backed by the late Zane Musa (alto sax), Ben Wendel (tenor and soprano), Hamilton Price (bass) and Zach Harmon (drums). Along the way the youthful bandleader's original compositions encompass spaced-out meditations (The Lotus Flower), fluid grooves (Capricornus) and atmospheric electronica (Renaissance Bubbles). *Jamie Atkins*

Plush
More You Becomes You
★★★★★
Weird Vacation WV 07 X (LP)
Reissue for cult masterpiece

A timely reissue for one of the greatest albums of the 90s, an achingly fragile collection of chamber pop – like Brian Wilson on downers or old Burt four sheets to the wind. Designed to create the impression of spontaneous live recording, it was instead painstakingly constructed by Liam Hayes over a three-year period, several engineers being jettisoned along the way. Its understated grace – check the horn on Instrumental, the soaring coda to The Sailor – means Hayes, fearing he might break the album's spell, has shied away from including additional material. Beautifully remastered, it comes with the correct track listing (the original release confusingly contained a printing error), and is packaged as close to the original vinyl as possible, with a lovely printed outer envelope/bag. The CD version comes with a 20-page booklet. *Johnnie Johnstone*

Enzo Randisi
Enzo Randisi
★★★★
Produzioni Discografiche EWOC 018 (LP)
70s Sicilian jazz gem unearthed

While everything about this album's cover – leader Enzo Randisi seems to have popped into shot fresh from a job in the garage – screams low-budget private press, its contents tell another story. The jazz vibraphonist's swing ensemble were the toast of Sicily's jazz scene in the 70s, and on this brilliantly crafted album they mine a groove-heavy, spiritually rich brand of jazz that has driven original prices through the roof. It starts off in low-key mode, a take on Chick Corea's Windows finding Randisi in duet with son Riccardo's dreamy Rhodes piano. Riccardo original Etna Sud has the band embracing Latin jazz fusion with some fine soloing from guitarist Enzo Palacardo. A cover of Czech pianist Karel Ruzicka's Probu Zeni is the album's wildcard, with Riccardo's wildly funky synth experiments unfurling over a latino dance floor funk bomb straight out of Spanish Harlem. *Paul Bowler*

The Rolling Stones
Singles Box Volume Two: 1966-1971
★★★★
ABKCO 7120251 (18x7")
Second instalment of their startling sevens

In the wake of *Hackney Diamonds*, ABKCO continues recycling the Stones catalogue it controls, reproducing every US and UK single released before *Sticky Fingers* (but including Brown Sugar). As member 10014 of The Rolling Stones Fan Club, it was always thrilling receiving vivid alternatives to Decca's generic dullness like Have You Seen Your Mother Baby's startling drag session. Including 1968's withdrawn demo cover release of Street Fighting Man among usual photocards, book and posters, the set illustrates

After The Party

Still out on their own, Nico and John Cale's twin towering masterworks get deluxe reissues. *By Kris Needs*

Nico

The Marble Index

★★★★★

Domino REWIG 145 (CD, LP)

Desertshore

★★★★★

Domino REWIG 146 (CD, LP)

"The album's cover will tell you more about *The Marble Index* than any words I could possibly use," declared *Fusion* magazine's Ben Edmonds in 1970, striking a common nerve in an era when a sleeve could dictate an album's fate.

Her trademark blonde tresses tinted midnight black, Nico glaring in stark defiant monochrome from my local record shop's paisley-hued bins in early 1969 *commanded* this writer buy her second solo album. Not a tough call for a Velvet Underground obsessive who'd loved 1967's *Chelsea Girl* debut but not even John Cale's arranger credit could hint at the foreboding fruit that lurked within. The voice was unmistakably Nico but the music swirling around her sonorous reveries like slow motion fireworks was unlike anything I'd ever heard at a time when musical innovations lurked around every corner, Cale's avant-splattered European modern classical backdrops embellishing Nico for the first time singing songs she'd written on her newly acquired harmonium.

Predictably, the album's sheer strangeness puzzled the public after provoking press beyond the few that got it, including Edmonds, who observed, "We don't burn our witches nowadays, we simply ignore them." Fifty-five years later, as *The Marble Index* and 1970's equally powerful *Desertshore* receive these welcome deluxe reissues, they sound as uniquely isolated from any other music as ever.

Since the early 70s I've rated Nico as possibly the last century's most misrepresented and undervalued female singer – if her own worst enemy under heroin's hold – carrying a ton of demons and attitude. That's the popular image but there was also a steely resolve and girlish sense of fun when this writer encountered her receiving vile abuse from punk audiences in 1978 and we spent a memorable evening together.

She was still beautiful, and it wasn't hard to see how she'd captivated Jim Morrison more than 10 years earlier in L.A. after famously attending the Monterey festival with Brian Jones. Facilitated by close friend Danny Fields, who then worked for Elektra, their summer '67 fling was tumultuous and excess-drenched but there were also moments of transcendent clarity tripping on peyote in the desert with Morrison, who suggested she start writing poetry, read Blake and Coleridge and adopt an instrument. Acquiring her harmonium in San Francisco, Nico took this seriously on returning to New York, spending many nights in candle-lit bathtubs writing songs and mastering her organ (sometimes with advice from jazz titan Ornette Coleman).

Nico's lyrical influences came from her war-ravaged Berlin childhood, son Ari by movie star Alain Delon or, as she told me, simply events and people that grabbed her. Her first song written was Lawns of Dawn, inspired by the first wild night with Morrison at fabled Hollywood rock star hang-out The Castle. Songs ready, next she needed a record company. Having signed the MC5 to Elektra, Fields brought her to Jac Holzman, who okayed recording at Elektra's west Hollywood studio with former bandmate John Cale, like Nico recently sacked from The Velvet Underground at power-grabbing Lou Reed's insistence and now a staff producer at the label. According to Reed biographer Victor Bockris, Cale cornered Reed when *The Marble Index* was finished, declaring, "This is what we could have done!"

Titled from a line in William Wordsworth's epic poem *The Prelude*, *The Marble Index* unfolds over eight tracks purposefully kept to 30 minutes after its brief, glistening Prelude. Deploying an instrumental array including viola, glockenspiel and bells, Cale essentially complements Nico's lyrical moods with impressionistic shards that circle her vocal incantations like distorting mirrors in a dream: snaking viola on No One Is There, mutant piping on Ari's Song, shimmering drones on Frozen Warnings, pumping piano on the disorientating Facing The Wind with Nico's voice put through a Leslie speaker. The jangling Evening Of Light (Nico on a child's toy piano!) has lost none of its ominous terror, building to Cale's monstrous bass lacerated by shrieking viola against the vocal's mesmerising purity. The reissue adds two top-notch out-takes: harmonium reverie Roses In The Snow and Nibulengen trailer the next album with its Anglo-German a cappella.

> **"Cale cornered Lou Reed when The Marble Index was finished, declaring, 'This is what we could have done!'"**

Despite *The Marble Index* selling miserably and Elektra dropping Nico, Cale was commissioned to produce Fields' next signing, The Stooges. Accompanying Cale to recording sessions, Nico and Iggy Pop became an item at the Chelsea Hotel before she relocated to The Stooges' 'Fun House' in Michigan, filming a surreal video with Iggy for Evening Of Light. Her next partner was French filmmaker Philippe Garrel, who used Nico, and later her next album's songs, in his films. She was injecting heroin and living in Paris with Garrel when UK producer Joe Boyd, who loved *The Marble Index*, engaged her and Cale to record for the new Warners-affiliated label, Reprise. Entering London's Sound Techniques studio (Ari in tow), Cale remarked how he was impressed at the improvement in her harmonium playing and songwriting.

First hearing *Desertshore* in the Musicland listening booth in Soho, Christmas 1970, Nico's force 10 entry on Janitor Of Lunacy alone was enough to secure my 29 shillings. If that was a lament for her fallen ex- Brian Jones, The Falconer was written in response to June 1968's Warhol shooting by Valerie Solanas, Cale's piano thundering or disarmingly pretty.

My Only Child is her astonishingly pure a cappella for Ari, who disarmingly speaks Le Petit Chevalier. After reverting to discordant viola and harmonium on the German-sung Abschied, Nico lays herself open on heart-shreddingly vulnerable ballad Afraid, including the immortal line, "You are beautiful and you are alone". Only the German-sung Mutterlein, for her recently deceased mother, recalls the previous album's jagged onslaughts, steered through blaring trumpets to Cale's piano climax. Another later-acclaimed masterpiece that didn't sell, *Desertshore* goes out on the winter wonderland gallop of All That Is My Own.

As Iggy remarks in Jennifer Otter Bickerdike's *You Are Beautiful And You Are Alone: The Biography Of Nico*, "She was a great, great artist… I'm absolutely convinced that some day, when people have ears to hear her, in the same way that people have eyes to see a Van Gogh now, people are just gonna go, 'WHOOOAAA!'" Hopefully with these reissues that time has come.

this disparity between UK and US releases while charting the Stones' blazingly creative path shaping the decade that spawned them (Neptunes and Fatboy Slim remixes of Sympathy For The Devil remix surplus to requirements). Retailing at £200, one for better-off diehards. *Kris Needs*

Nina Simone

Blackbird: The Colpix Recordings (1959-1963)

★★★★★

Soulmusic/Cherry Red

OSM 8 CR 5218 BX (8CD)

Eight albums that made a legend

Arriving in 1958 hoping to raise funds for her classical piano

tuition, Nina Simone scored immediately with I Loves You Porgy, followed by her *Little Girl Blue* debut album, which affirmed the arrival of this rarely gifted talent and fearless civil rights activist. Signing to Colpix, Miss Simone released the landmark studio and live albums corralled in this well-annotated consummate boxset – *The Amazing Nina Simone*, *…At Town Hall*, *…At Newport*, *Forbidden Fruit*, *… At The Village Gate*, *…Sings Ellington*, *…At Carnegie Hall* and *Folksy Nina*. One hundred and seven tracks include 29 bonus cuts, their first versions of her classics like Wild Is The Wind and Sinner Man enhancing the supernatural brilliance that established Simone as one of the last century's most toweringly significant artists. Relentlessly rewarding.

Kris Needs

Star Vehicle

It's not quite there yet, David… discarded tracklisting puts Ziggy's spine out of place. *By Chris Roberts*

David Bowie: he was the only one who found his joke about not paying the band overtime funny

David Bowie

Waiting In The Sky (Before The Starman Came To Earth)

★★★

Parlophone 5054197604454 (LP)

The Bowie estate's repackaging industry continues to move like tigers on vaseline, as this limited-edition 11-track LP (released for Record Store Day, and part of another forthcoming box set) gives us the December 1971 rough tracklisting – later, obviously, much changed – of the peerless *Ziggy Stardust* album. It subs in the four dropped songs, which later showed up on B-sides: the Chuck Berry cover Round And Round, the Jacques Brel song Amsterdam, Holly Holy and Velvet Goldmine. Famously, Bowie and the Spiders went back into Trident Studio in early '72 and, inspired afresh, came up with Suffragette City, Rock'N'Roll Suicide, and a certain life-changing, career-making, world-warping Starman. These are left off this displaced oddity as, less harmfully, is the eternally incongruous Ron Davies composition It Ain't Easy.

Does messing about with the contents of the album which turned the adolescent existence of many of us from monochrome to multicoloured improve it? Does it my God-given ass. You take away Starman, you take away the gateway drug. You take away Suffragette City, you jettison some of the jive and juice. And you remove Rock'N'Roll Suicide as the grand finale, and the whole big bang ends with a whimper. (The closer on this version, Lady Stardust, is mighty fine, sure, but the deranged dream-journey of *Ziggy* as the record which redirected a generation was reliant on the climax being a full, unabashed, tortured yet triumphant teenage lament projected with the passion of Maria Callas at La Scala.)

> "Thank goodness Bowie went back to his canvas and braved a few bigger brushstrokes"

So yeah, thank goodness Bowie went back to his canvas and braved a few bigger brushstrokes. Those last-minute additions also helped the very loose Ziggy "concept" hang together slightly more cohesively. Nobody in 1972 really needed another Chuck Berry cover: Ronson and gang may have been "jamming good", but so were Quo, so were Uriah Heep or whoever. Such a bog-standard, good-ol'-boogie move would have diluted our belief in the glam alien messiah as the radical new thing. The apocalyptic awe of Five Years shouldn't share digs with a generic romp bashed out after five beers.

The other three restorations are, nonetheless, the nazz. Amsterdam is angsty and vivid. But another cover, another tribute to one of Bowie's heroes, again would have diverted our focus from Ziggy being the hero, or anti-hero, or slightly scary motivational supreme leader. Holly Holy and Velvet Goldmine could, objectively, have held their end up on the album. But asking us in 2024, when most of us have been emotionally attached to Ziggy for half a century, if they'd have sat better within the album's flow than the now carved-in-stone running order is like drawing a moustache on the Mona Lisa. OK, interesting bit of iconoclasm, Marcel Duchamp, point taken, but can we have the one we know and love back now, yeah? Don't take it all too far.

Look, this is a fun collectable, a cute curio and a pleasure to listen to. But there's only room for one *Ziggy Stardust*, and you don't *have* to squeeze it.

Slade

Live At The New Victoria

★★★★

BMG BMGCAT 725 (CD, 2LP)

Till Deaf Do Us Part

★★★

BMG BMGCAT 725 (LP)

Two further sides of the fabled rockers

Recorded in April 1975, had *Live At The New Victoria* been released at the time, it would have put Slade in the double live album game and reacquainted them with the grown-up rock fans who they'd won over with 1972's *Slade Alive!* It's a chance to hear their craft up-close, honed by the endless attempts to break America. It also features some of their more experimental material live (B-sides and *Slade In Flame* songs), with Noddy Holder as the ever-genial MC. From 1981, *Till Deaf Do Us Part* was a hugely important album for Slade, as the first full studio album after their Reading Festival comeback the previous year. It didn't disappoint; Ruby Red, Lock Up Your Daughters and Rock And Roll Preacher are fine examples of the muscular 80s version of the group.

Daryl Easlea

The Sons Of Champlin

Loosen Up Naturally/The Sons/Follow Your Heart

★★★

BGO BGOCD 1135 (2CD)

Horn-led siblings sing

The Sons Of Champlin emerged from San Francisco's hippie scene, packing Winterland and the Avalon with their organ-laced R&B. Yet while contemporaries Jefferson Airplane and Steve Miller adapted to conquer the 70s, the Sons' florid brassiness sounded dated by comparison and their commercial fortunes suffered. Nevertheless, their first three albums from 1969-71 contain everything they'll be remembered for. The pick, *Loosen Up Naturally*, was an ambitious double, while *The Sons* extended some songs to epic length. *Follow Your Heart* proved their final effort for Capitol, though they continued to perform and record until 1977. Vocalist Bill Champlin then found a congenial home with the band Chicago, but later re-formed the Sons who play on today – doubtless performing many of these songs.

Michael Heatley

Chris Spedding

Songs Without Words

★★★

Esoteric QECLEC 2863 (CD)

Remastered prog jazz musings

Before establishing himself as a go-to session man for myriad acts (Harry Nilsson, Bryan Ferry, The Wombles!), guitarist Spedding's solo career had a shaky beginning. This album was recorded for EMI's prog offshoot Harvest in late 1969 but ultimately shelved, only getting a release in Japan 18 months later. Clearly, his UK paymasters deemed its freeform jazz hues a tough sell, but there's a lot of interesting stuff going on, Spedding routinely sharing the spotlight with others in his band; Paul Rutherford's trombone on the Gil Evans-like Station Song, John Mitchell's piano channelling Herbie Hancock on Song Of The Deep. The man himself is most prominently in place for the off-kilter closer I Thought I Heard Robert Johnson Say.

Terry Staunton

Thundercat

Apocalypse (Ten Year Anniversary Edition)

★★★

Ninja Tune BF 040 X (LP)

Groove-adjacent sketches that wooed 00s critics

Grammy-guzzling bassist-and-more Stephen Lee Bruner, better known as Thundercat, has made more coherent music since, but 2013's *Apocalypse* sinuously secured his niche as a leading light of what might be called futuristic soul-funk. This anniversary reissue – er, 11 years on – confirms his refusal to slide into any easy category. The stream of short tracks always feels restless, and grooves usually remain unmilked, sometimes to the detriment of the atmosphere. There's a fair chunk of noodling and jazz-prog jamming, too, even within those self-imposed constraints. That said, the sketchiness develops its own fascination, and Oh Sheit, It's X is a Bootsy-esque blast. Two newly added cuts, barely over a minute each, are congenial morsels. A fidgety, keyed-up purring.

Chris Roberts

Tröjan
The Complete Tröjan & Taliön Recordings – '84-'90

★★★

Cherry Red / Dissonance DISSBX 0236 (5CD)

Comprehensive collection from British metal band

Domestic speed metallers Tröjan didn't have the same kudos as Raven or Jaguar, releasing just one album on Roadrunner Records in 1985. *Chasing The Storm* opens this set, with the second disc presenting the album's material onstage at the Dynamo in Eindhoven. The band then slipped into the MIA file until founder member and guitarist Pete Wadeson hooked back up with vocalist Graeme Wyatt and latter-day Tröjan drummer Johnny Lee Jackson for a reboot under the name Taliön. A heavier outfit – as befits the thrashing days of the late metal 80s – their sole album, 1989's *Killing The World*, is the third disc here, while a live set from Bulgaria and demos make up disc four. A baker's dozen of Tröjan demos on the final CD complete this very welcome collection. *John Tucker*

Van Der Graaf Generator
Still Life

★★★★

Esoteric ECLECLP 2866 (CD)

Vital

★★★★★

Esoteric ECLECLP 22865 (CD)

Abbey Road-cut issues of two mid-period beauties

The second coming of VDGG was as thrilling and without compromise as their late 60s/early 70s iteration. Now with leader Peter Hammill playing his electric guitar as well, there was a hardness and angularity to their complexity. *Still Life* is an outstanding record (just revel in Childlike Faith In Childhood's End), but *Vital*, their final throw of the dice, recorded live at the Marquee in early 1978, is a grubby masterpiece – wall after wall of noise delivered with intense urgency. Whereas other bands mugged and reeled as they attempted to incorporate punky elements into their work, Hammill channelled his alter ego Rikki Nadir and the six-piece made mincemeat of their repertoire. Hear it remastered and *spin*. *Daryl Easlea*

Virgin Prunes
A New Form Of Beauty

★★★★

BMG 4050538925418 (2CD, 3LP)

A din from the past

Beauty, they say, is in the eye of the beholder and not everyone gets the perverse noise of this post-punk Irish combo. Yet, while much might be music in only the broadest sense – more a Ron Grainer electronic sound effects melee dusted with John Lydon-like vocals – it's gripping. This set unites 'Parts 1-4', a collection of early 80s Rough Trade releases. There was a single (the disturbingly charming Sandpaper Lullaby), a 10-incher (the screaming Come To Daddy), a 12-incher – including the tortured classic Beast (Seven Bastard Suck) – and a cassette. The latter is Din Glorious, a 37-minute cacophony of live sounds, voices, noises and background hubbub – you really do need a drink after that one. Remastered, remixes and neat packaging. *Nick Dalton*

Andy Williams
When You Fall in Love – Lost Columbia Masters 1977-1982

★★★

Real Gone RGM-1679 (CD)

Moon River singer rides the disco wave and more

During his 60s heyday, Williams was arguably the planet's most popular entertainer with his multiple gold albums and internationally successful, Emmy-winning TV show. These days, though, the Iowa-born crooner dubbed the "Emperor of Easy," is mostly remembered for his evergreen Yuletide chestnut, It's The Most Wonderful Time Of The Year. A new compilation of outtakes, capturing Williams in his 50s, shows the singer grappling with contemporary pop in the late 70s and early 80s. Though emotive ballads are his forte (exemplified by his sensitive reading of this collection's title song), he excels on several lushly arranged disco-tinged offerings, including the Barry White-channeling Sweet Lady and a throbbing mirrorball take on the *Love Story* theme. Deliciously cheesy. *Charles Waring*

Pete Wylie
Teach Yself WAH!

★★★★

Chrysalis WC 0001 (CD, 2LP)

Mersey maverick compiled at last

The world has long waited for a Pete Wylie retrospective, and now it's here. Almost too intense for his own good, Wylie was the third member of the fabled Crucial Three alongside Julian Cope (Teardrop Explodes) and Ian McCulloch (Bunnymen), but somehow never capitalised on the impact made by the early-80s Merseyside musical wave. With a sleeve portrait by Pete Townshend, this is a timely reminder of Wylie's talent, anthems such a Sinful, Come Back and Story Of The Blues still standing proud. The first two Wah! Heat singles on Inevitable have been faithfully re-recorded, presumably for rights reasons, while the double vinyl offers three bonus songs. A hard-to-find collaboration with Big Hard Excellent Fish, Imperfect List, completes an impressive collection. *Michael Heatley*

Xmal Deutschland
Early Singles 1981-1982

★★★★

Sacred Bones SBR 3050 LP (CD, LP, Cassette)

Hamburg female-led five-piece's earliest sparks

It's hard to convey the impact Xmal had on British audiences when supporting Cocteau Twins in 1982, signing to 4AD thereafter. Whether "goth" or "post-punk", we were transfixed. With their staccato rhythms, sharp straight lines and German lyrics sounding (to us) like charms, chants and commands from an enigmatic, half-understood dimension, they were alluring, scary and dazzling, with frontwoman Anja Huwe's presence piercing the moody murk like a laser. Usually lazily compared to the Banshees, they had their own distinctive identity, as evidenced on this collection of formative, pre-4AD releases. From the hypnotic attack of debut Schwarze Welt to the breathless siren's call of Allein (live), they're finding their feet here, ready to launch with a jet engine's primal roar. *Chris Roberts*

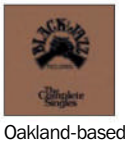
VARIOUS ARTISTS

Black Jazz Records: The Complete Singles

★★★★

Real Gone/Black Jazz RGM-1689 (CD)

Cult jazz label's crown jewels



After reviving 20 albums first released on Black Jazz, the revered Oakland-based label founded by pianist Gene Russell that briefly blossomed between 1971 and 1975, US reissue specialist Real Gone has assembled a 15-track compilation comprising the label's best 45s. Beginning with Russell's gospel-inflected Making Bread with its rolling piano-led groove, the compilation takes us on a journey through Black Jazz's revered archive. With its tracks ranging from another Russell gem, his Latin-infused Black Orchid, to Moon Child, Doug Carn's lunar-themed spiritual jazz soundscape, and organist Chester Thompson's Powerhouse, a tangy slice of jazz-funk, the compilation vividly captures Black Jazz's aesthetic. Other highlights include Jean Carn's wild vocalese take on Bobby Hutcherson's Little B's Poem and soul singer Kellee Patterson's funky groove Soul Daddy. *Charles Waring*

Hit The Bongo! (The Latin Soul Of Tico Records)

★★★★

Craft Recordings CR 0660 (2LP)

Celebrating 75 years of George Goldner's label

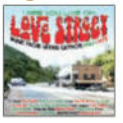
This set features 1962-1972 mambo and boogaloo platters by Eddie Palmieri, Celia Cruz, Ray Barretto and Willie Bobo. Included are Joe Cuba's I'll Never Go Back To Georgia and Bang Bang, Tito Puente's Oye Como Va (Santana's Woodstock anthem), Al Escobar's cover of Archie Bell's Tighten Up and Cliff Nobles' instrumental The Horse. Goldner owned the 1950s R&B and doo wop labels Gee, Gone, End, Rama, and Tico sold the lot to mob-connected Morris Levy of Roulette Records to pay off his gambling debts. Nuff said. Get your dancin' shoes on! *Tony Burke*

I See You Live On Love Street: Music From Laurel Canyon 1967-1975

★★★★

Grapefruit/Cherry Red CRSEG 3 BOX 143 (8CD)

Angels and demons at play



When the hits and future cult classics on this 72-track anthology were first served around 50 years ago they presented LA's Laurel Canyon as an idyllic creative hotbed producing million-selling records in perfect harmony. The emerging rock press, then later documentaries and books, revealed the drugs, insanity and perilous relationships rampaging behind the California sunshine, lending this excellent selection subliminal but tangible edge (The Mamas & The Papas' Mansions a chilling example). Initially emphasising 60s roots led by Love and The Doors, the stellar roll-call straddles country-rock, singer-songwriters and delicious obscurities like Honey Moon, gaining resonance missing when this scene dominated *The Old Grey Whistle Test* and Parsons, Clark etc were yet to acquire their tragic legends. A masterfully assembled era joyride. *Kris Needs*

Moving Away From The Pulsebeat (Post-Punk Britain 1977-1981)

★★★★

Cherry Red CRCD 5 BOX 169 (5CD)

105-track treasure trove

There's no shortage of post-punk compilations but this is an admirable, savvy thing. Yes, the must-have acts are present and correct, but for every unimpeachable classic (Psychedelic Furs' Sister Europe, Ultravox's Hiroshima Mon Amour, The Pop Group's She Is Beyond Good And Evil) there's a commonly neglected deep cut which flourishes under the light, like the Banshees' Voices, the Bunnymen's The Puppet or Associates' Mona Property Girl. Furthermore, unsung heroes such as Furniture, Second Layer (Adrian Borland of The Sound's side project) and the late Andy Ross' Disco Zombies hold their own among exalted company. As The Soft Boys wade through a ventilator and Tubeway Army listen to the sirens, one is reassured that this epoch was a very good idea. *Chris Roberts*

Niney The Observer Presents Dreadlocks Coming To Dinner – The Observer Singles 1973-1975

★★★★

Cherry Red DB 2 CD 137 (2CD)

Roots reggae masterclass

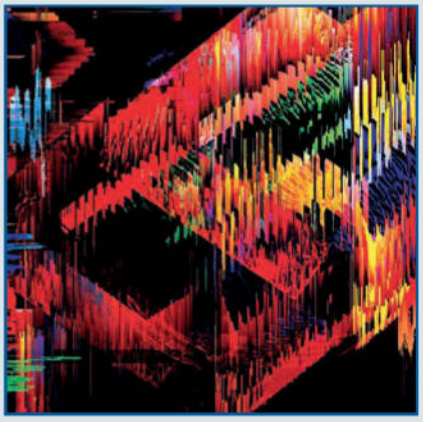
A raft of inventive cuts from the vaults of Kingston's Winston 'Niney' Holness. This exquisite compilation shows a master at the top of his game: playful instrumentals, heavy dub versions and soulful funk undercurrents feature formidable session players including Aston 'Family Man' Barrett, Earl 'Chinna' Smith, Tommy McCook and the finest vocalists and deejays of the era. Big Youth's classic Wild Goose Chase and Horace Andy's succulent Nice And Easy are standout singles, with rocksteady echoes adding a hypnotic dimension throughout. Niney's ear for popular hooks and innovative flourishes makes this an essential introduction to a producer whose arrangements helped define this monumental period in roots reggae history. *Adelle Stripe*

New Albums

Amazing Journey

Oxford's shoegazing vets re-emerge fortified... *By Kevin Harley*

Ride
Interplay
★★★★
Wichita WEBB 630 (CD, LP)



Much has happened to Ride in the five years since comeback album number two, *This Is Not A Safe Place*. Like all bands, they found their activities blindsided by the Covid pandemic, reunion momentum stymied. Legal trouble involving a former manager, says co-frontman Mark Gardener, "threatened" their "very existence"; the press release for comeback record three also alludes to "break-ups". On a brighter note, Gardener got his OX4 Studio in Oxford up and running, ready for the resumption of activities.

Once lockdown began lifting, Ride reconvened at OX4, welcomed Flood/Alan Moulder protégé Richie Kennedy as producer and began leaning into what they knew. Broadly, if *Weather Diaries* was a reassertion of purpose and *Safe Place* a fitfully successful bid to diversify, *Interplay* is the logical next step. It's the sound of a band confident in their strengths: enough to stretch said strengths – towards pre-shoegaze 80s influences – but not to the extent of phase one's off-target third album, *Carnival Of Light*.

Hence Peace Sign, a Secret Machines-ish synth-rock piledriver with Laurence Colbert's huge drums to the fore. It's a bullish opener, emphatic in melody and lyrics ("Your instincts are always right"), and a clear pointer to the record's balanced meld of big tunes, glistening synths and hearty sentiments. Laser-targeted earworm Last Frontier is more forthright still, summoning Joy Division's influence before evoking a gracefully heavyweight summit meeting between New Order and The Lightning Seeds.

If there's a sense that Ride are perhaps relying a little too readily on their influences – Monaco sounds not unlike guess-who – it's also clear this is a space they comfortably inhabit. Kennedy's wall-of-sound production is leavened by unforced melodies, while the lyrics suggest a band wearing their hearts on their sleeves, touching on troubled times and personal struggles delicately. Light In A Quiet Room evokes a Chemical Brothers comedown ballad between its sitars and climactic meltdown, though it's also one of Ride's gentlest songs. I Came To See The Wreck adds a lightening sense of vulnerability to echoes of Depeche Mode taking their music to the masses.

The more the album continues, the more these become influences absorbed and owned, the sound of a band not so much reinventing as realigning themselves. Andy Bell's slow-burn Stay Free proves they can dial down the full-blooded intensity with ease. Yet the serenely anthemic Last Night I Went Somewhere To Dream suggests the whole band pooling their weight to work as one, making the purest sense of the album's title.

That assured sense of cohesion continues with Midnight Rider, a black celebration Martin Gore would surely approve of. In its crashing guitars and cascading melody, the revitalised Portland Rocks also delivers on its titular promise: lest anyone forget, there is a rock band at the heart of Ride. The appealingly vulnerable Yesterday Is Just A Song adds a gorgeous closer, though the glistening Bell/Gardener/Steve Queralt co-write Sunrise Chaser offers the clearest key to Ride's current bearing with the unified promise that, "We'll be stronger.../ We'll never fade away." On the strength of *Interplay*, Ride are capable of keeping that promise.

Q&A

Ride's Andy Bell on Kennedy, *Carnival*... and continuation

How have the last five years been for Ride?
We had this legal situation which is now resolved. And we took a break due to Covid, so this album had a slow start. One good thing was that Mark Gardener had built his own studio, which is on the outskirts of Oxford. When we started making this record we had a place to go that was pretty much isolated from anybody else, so that was a good way of getting things going.

What did Richie Kennedy bring to it?
He took the bull by the horns – having arrived in the studio with us he made himself invaluable. He was quite involved with things like arrangements. A song like Yesterday Is Just A Song, which is a voice and a synth on the album, was written as a full-band rock tune. Richie was the one that said, "Actually, I think this track could be really, really sparse."

It is a heavy album in places. Portland Rocks, for example...
It wasn't something that was forced. I think that song does sound huge now we've finished it but it just naturally happened that way. We did bring in some influences from the mainstream pop and rock stuff from the 80s that we would have listened to before we got into what would now be called shoegaze or proto-shoegaze. There were cool big bands around like The Cure and The Smiths. Talk Talk, Depeche Mode, Tears For Fears and U2 were also some of the things we were listening to on this record.

"We've got a good handle on what our strengths are... we're still quite adventurous"

Did you feel emboldened to push Ride's boundaries on this record?
With us it's a bit weird because I think that was the problem with our early incarnation: we were too emboldened to push new boundaries. We made records that didn't play to our strengths because of that. With *Carnival Of Light*, it was like a willingness to throw the baby out with the bathwater. One thing I think we have got quite a good handle on now is what our strengths are. But I like to think we're still quite adventurous.

Lyrically, are you more comfortable addressing direct political and personal themes?
That's been a recurring theme since the reunion. We have been in a bad time politically, the UK has been going through some tough times, and we've been calling out what we see as the wrongs of it since then. In the last two albums, I've found that I've been able to be more honest about mental health stuff, too. Yesterday Is Just A Song kind of addresses my own little issues.

Does the title of the album indicate how tight you are as a band?
We're lucky in that we're all still healthy. We're into doing it, we want to be part of it, we all enjoy it still and we play well together, so it seems like a shame to ever stop. Having broken up once in the 90s, I don't think we'd break up again. We may take sabbaticals but I think it'll always keep going now. I'm not leaving, anyway!
As told to Kevin Harley

Photos: Cal McIntyre

Ride: evidence that shoegazers like nothing less than being told to "look up"

English Teacher: leaning on the job

Class Act

New Northern powerhouse explode like host of golden daffodils on brilliant debut. ***By Chris Roberts***

English Teacher

This Could Be Texas

★★★★★

Island 5876407 (CD, LP)

This is one of the most confident and charismatic debuts in years. English Teacher, a four-piece from Leeds, are reluctant to be shoehorned into any "post-punk revival" tag, preferring (if pushed) "art-indie", but such minutiae matter little when greatness is present. They have it. They crackle. They transcend, while catching a very real moment. "Not everybody gets a time to shine," sings Lily Fontaine on Not Everybody Gets To Go To Space, but this is theirs.

From Charlotte Brontë to the Pendle witches, high and low culture are referenced as Fontaine switches between a searing, sensitive singing voice and a variation on the sprechgesang deployed by Dry Cleaning, Sorry and Yard Act. Nobody here thinks it's uncool to be on the same planet as poetry. It flies, because the music finds new channels and permutations within the familiar: math rock jerks into punkiness, sad chanteuse ballads go prog for a bit. There are suspenseful builds and instant pop rushes. "Despite appearances I haven't got the voice for R&B," nods Fontaine, determined not to be a "diversity pick" yet addressing prejudice in shrewd, subtle lines. And while there are elements of Northern kitchen sink drama – imagine Arctic Monkeys playing their garage and lounge stuff at the same time – the words often veer into (effective, not indulgent) surrealism, adding the extra, indefinable dimensions which give you shivers.

"The music finds new channels and permutations within the familiar... suspenseful builds and pop rushes"

The band's singles have already shown they're adept at exciting, self-aware adrenalin shots like The World's Biggest Paving Slab and the addictive Nearly Daffodils ("it tears like a freight train through a christening"), while also blindsiding you with heartbreaking brooders like Albert Road and Mastermind Specialism. The album is intent on suggesting potential longevity, opening with Albatross, a plaintive, soul-stirring stage-setter. I'm Not Crying, You're Crying is everybody's social anxiety underscored with bravado and the urgency of Penetration or Wire, while the piano-led This Could Be Texas questions the wisdom of crowds and, noting the everyday absurdity we normalise, rolls wordplay for the sake of wordplay around its tongue – "and the town is in a state, and that state is in a country, and that country's in a bad state".

Sometimes, the songs seem to cut up snatches of dialogue overheard in pubs ("Steve's mate's son used to play in The Fall"). They leap between the urban and the grandiose, finding and celebrating the elevated within the mundane. "Can the river stop its banks from bursting? Blame the council, not the rain..." That's from the nervy, agitated Broken Biscuits, which coheres totally as its end section opts for The Velvets attempting the denouement of Aladdin Sane. You're always kept guessing. You Blister My Paint is a scorching Edith Piaf-meets-Alicia Keys ballad, lighters ironically aloft. Sideboob, relaxing over a highly original blend of 80s synth bed and languidly shuffling drums, invokes the spirits of Shelley and Byron while professing a love for someone who makes sunsets sexier. It's somehow flip, shrugging and throwaway yet simultaneously as huge as a cyclone. This is what pop music can be at its best. This lit-rock is lit.

Les Amazones d'Afrique

Musow Danse

★★★

Real World LPRW 258 (CD, LP)

Pan-African spiritual sister act take it higher

The Mali-formed supergroup Les Amazones d'Afrique have expanded from a singing four-piece to a singing six-piece on *Musow Danse* – with a seventh invisible member in the shape of LA-based, Dublin-born Jacknife Lee, who imposes his trademark production style on proceedings. Mamani Keïta, Fafa Ruffino et al summon solidarity and invoke the spirit of womanpower on their third studio album (meaning *women's dance*) sung in Bambara, Bété, Ewe, Fon and Pidgin – to name but five of the languages flying around. If that all sounds like it could potentially end in a pile-up, then the reality is anything but. It's a sleek, hypnotically danceable collection of nicely-crafted tunes; a pan-Afro-pean pop record undercut with electronic ingenuity. Everybody dance now. *Jeremy Allen*

Pete Astor

Tall Stories & New Religions

★★★

Tapete TR 554 (CD, LP)

A new look at life from ex-Weather Prophets man

Astor, veteran (a state he bemoans) of bands such as The Weather Prophets, takes his life in his hands and thoughtfully, if not wistfully, revisits songs from much of his 40-year recording career. There's Model Village from his early group, The Loft, the Prophets – She Comes From The Rain, Head Over Heels – and pieces from a host of solo albums. What's reassuring is that it's far from a simple sit down with an acoustic guitar. This is a delicate full-band affair with a host of chums, not least producer/keyboard player Sean Read (an expert at this sort of thing with the likes of Edwyn Collins and The Rockingbirds), creating a magical sound that unites half a lifetime's work. *Nick Dalton*

Big Big Train

The Likes Of Us

★★★★

InsideOut 19658834692 (CD)

Prog-rock veterans find a way forward

In November 2021, long-running proggers Big Big Train were rocked by the sudden passing of vocalist David Longdon. *The Likes Of Us* marks their maiden voyage with new frontman Alberto Bravin. The decision to craft the material together, in a studio in Bravin's native Italy, appears to have allowed the new line-up to organically develop a fresh performance and songwriting chemistry. Bravin's soaring, versatile voice fits seamlessly with their shapeshifting, panoramic sound, dynamically negotiating the engrossing changes of Skates On and Between The Masts. Jedi-level chops and lush instrumentation are used to serve the songs, a keenly melodic batch of eight, enlivened this time around by more personal lyrics and a well-suited heavier feel in places. An absorbing, rewarding rebirth. *Rich Davenport*

Black Crowes

Happiness Bastards

★★★★

Silver Arrow SAR 66 (CD, LP)

The Brothers Robinson return to their roots

The advance PR for the Crowes' first album of new material in 15 years claims it sees Chris and Rich Robinson "leaving their bullshit behind", celebrating the past but looking to the future. That plan manifests itself in a record that regularly touches base with the stripped down urgency of their earliest releases, but with a little more wisdom in its lyrical concerns. A Stones/Free hybrid makes the ideal template for the bluesy woes of Bleed It Dry, a sinister Southern rock groove kicks considerable ass on the standout Wanting And Waiting, and there's a gorgeously bucolic tone to the reflective (and arguably autobiographical) closer Kindred Friends. The record doesn't break any new ground, but it walks familiar paths with confidence. *Terry Staunton*

BrhyM

Deep Sea Vents

★★★

Zappo/Thirty Tigers ZAPPO 005 (CD, LP)

Splashing out on an idiosyncratic song cycle

American polymath Bruce Hornsby's second collaboration with the African chamber ensemble yMusic takes the form of a novel concept album: 10 tracks "about water and the ways we live with, in, or against it." It's a scattergun starting point, leading to jovial sea shanties (This Whaling Life), avant-garde tales of riverside wildlife (Platypus Wow) and all points in-between. The liquid theme stretches over a fairly broad canvas, not least when the baroque pop of Phase Change examines melting ice during awkward first-date drinks, or metaphorical, abstract existential angst on the trip-hop shuffle of Deep Blue.

Photo (English Teacher): Tatian Pozuelo

The interplay between Hornsby's traditional Americana roots and the esoteric rhythms of his fellow players is a curious mix, but it hits more targets than it misses. *Terry Staunton*

Gary Clark Jr
JPEG RAW
★★★
Warners 09362487762 (CD, LP)
Renaissance blues man's melodic worldview

Clark's fourth album, and his first for five years, is a vibrant exercise in eclecticism, the foundations of his signature blues sound augmented by detours into rap, jazz and Africana. It's an often dense listen, but with enough light and shade to ease the passage of its makers social conscience lyrics.

Having said that, there's perhaps a touch too much bombast on the sombre hip-hop of This Is Who We Are, but elsewhere he has famous friends on hand to put more taut flesh on the bones. George Clinton brings the noise on the lively Funk Witch U, while Stevie Wonder's contributions to What About The Children? recall the energy of his own *Innervisions* album. *Terry Staunton*

Cosmic Analog Ensemble
Les Grandes Vacances
★★★
Jakarta Records JAKARTA 187 (CD, LP)
Lebanese auteur's luxurious sound bath

The prolific Charif Megarbane is the maverick mastermind behind Cosmic Analog Ensemble, a one-man-band whose quixotic sonic world is defined by kitschy organs, baroque harpsichords, and psychedelic mellotrons. Sounding like a lost library music album, *Les Grandes Vacances* proffers an immersive widescreen musical vision rendered with a less-than-grandiose lo-fi graininess. A decidedly delectable Gallic flavour permeates Megarbane's intricately woven musical tapestry (hence his album's title), which resonates like a soundtrack to an imaginary movie. There's plenty to marvel at among the album's 21 tracks, including Maritime Jazz, which sounds like an underwater version of Dave Brubeck's Take Five. Also ear-catching is the funky Le Devoir de Vacances dominated by squelchy synths, and La Ligne Claire, with its exotic John Barry-esque spy-thriller theme. *Charles Waring*

Dandy Warhols
Rockmaker
★★
Sunset Blvd LPSBR 7043 (CD, LP)
Twelfth studio album simply does what it says on the tin

Thirty years of being rock but also meta appears to have fatigued Portland's Dandies, who have, on this showing, dropped the meta. Their turning circle is now that of a juggernaut, and the rock, as the title betrays, is content to be moderately but not explosively heavy, and often a tad sludgy. The vibrant pop art tropes have mostly gone, too, although there's a save-the-day cameo from Debbie Harry on the decidedly sinister I Will Never Stop Loving You. Black Francis also guests, on the possibly wittily-titled Danzig With Myself, while Slash lets rip on the superior surge of I'd Like To Help You With Your Problem. Their legs haven't gone entirely, but this feels more weathered warhorse than Warhol. *Chris Roberts*

William Doyle
Springs Eternal
★★★★
Tough Love TLV 164 (CD, LP)
Experi-pop explorer thinks big on latest excursion

Ranging from critical theory to climate change, mortality to melting icecaps, the experimental artisan formerly known as East India Youth delivers his richest pickings yet here. A spry merger of melodious intelli-pop and cosmic contemplations, *Springs Eternal* channels echoes of Eno, Field Music, The Beatles and more into 11 vivid reflections on contemporary anxieties. Ambient sounds herald Garden Of The Morning, where Doyle longs for union "in our orbit" to forestall the end times. The theme gathers urgency on Now In Motion, where XTC meets LCD Soundsystem, while the Underworld-ish Relentless Melt, tender Soft To The Touch and the funereal A Short Illness document intimate crises – time's passage, mental health, death. Wherever you listen, ideas accrue: given a gleaming production by Tunng's Mike Lindsay, *Springs*… contains outsider art-pop multitudes. *Kevin Harley*

Elbow
Audio Vertigo
★★★★
Polydor / 5875759/5834097 (CD, LP)
Bury believers aim high, travel far

So constant they remain eternally themselves even at their most restless, Elbow

stretch out confidently on the fulsome follow-up to the restrained *Flying Dream 1* (2021). Things I've Been Telling Myself For Years sets a playfully digressive tone, ribbing self-delusion over brash beats. Lovers' Leap shifts gears like a Bond theme too frisky for service, before swerves into groovy synth-pop paeans to pals (Balu) and art-funk "dress-up" (Very Heaven). Guy Garvey's elastic lyrics captivate whether he's singing about "a rust-belt girl with a Plantagenet fringe" or answering our "troubling age" with love ("The world has given me arms for you"). An exploratory spirit keeps Elbow moving, ranging from The Picture's skewed krautrock to Knife Fight's Istanbul-set swagger, before From The River identifies the "funny, wise and kind" as "superpowers". As ever, a warm and humane kind of marvel. *Kevin Harley*

Feeder
Black/Red
★★★★
Big Teeth BTB 003 (2CD, 2LP)
Noughties indie-rock mainstays' first double

Despite a title hinting at different themes across its two halves, there's seemingly no big idea behind Feeder's first double album. Instead, the duo simply seemed unwilling to reduce 18 songs. On this form, who can blame them? No longer headlining the arenas they arrived at during their 00s Buck Rogers peak, Feeder have nonetheless stolidly carried on. Slightly biased towards their early punk edge, The Knock and Perfume are bracing blasts recalling their pre-fame exuberance. Commercial polish remains within them, Soldiers Of Love a gliding anthem which would have been massive 20 years ago. Easily taken for granted thanks to their understated consistency, managing to maintain their quality throughout here is as good an excuse as any to get back on board. *John Earls*

Gossip
Real Power
★★★★
Sony 19658870231 (CD, LP)
Garage-pop trio's long-awaited return

On their first album since 2009, Gossip remain fuelled by defiance in the face of oppression, albeit, with help from Rick Rubin, by replacing their erstwhile raw urgency into streamlined, stylish pop that makes more use of synths than bruising guitars. Edge Of The Sun and Crazy Again are understatedly dreamy synth-pop; there are elements of disco to Give It Up For Love and the title track which, driven by a bassline that recalls Standing In The Way Of Control, is a similarly angry yet channelled update of their defiant signature tune. Frontwoman Beth Ditto, as close to a truly classic soul singer as alternative music has served up in the 21st century, is on sumptuous form, at turns forceful and tender as she contemplates love and self-affirmation. Real power, indeed. *Shaun Curran*

Tom Heyman
24th Street Blues
★★★★
Bohemian Neglect BNRW 03 (CD, LP)
The sound of San Francisco

This enigmatic US singer, songwriter and musician has worked alongside the likes of Chuck Prophet, Sid Griffin and Dan Stuart. Here, somewhere between concept album and a collection of vignettes, he chronicles life on his home streets, the arty, hip Mission District of San Francisco. Delicious songs about people – Sonny Jim, Barbara Jean – and things – White Econoline – are given a delicate, mysterious near-band setting thanks in no small part to his playing. His noted pedal steel virtuosity plus varied guitars mix with more guitars, bass, piano, even drums and percussion in an ebbing, flowing backdrop that even, on Like A Lion, rocks amiably. Wistful and wonderful. A 60-page book of lyrics, sheet music and colourful illustrations is also available. *Nick Dalton*

High Llamas
Hey Panda
★★★★
Drag City DC 901 (CD, LP)
Wham, bamboo, thank you ma'am

Eleven albums in and Sean O'Hagan's High Llamas project is still pushing the boundaries of sonic excellence and musical invention. *Hey Panda* finds O'Hagan inspired by contemporary pop and cutting-edge production techniques for a set of zesty, artful tunes in which a witty and surprising melodic twist or gear shift is usually around the corner. Avant pop producer Fryars has taken O'Hagan's arrangements and created a perfectly balanced mix of acoustic and electronic elements, helped out by guest vocalists Rae Morris, Will Oldham (co-writer of How The Best Was Won and Hungriest Man) and O'Hagan's daughter Livvy. It's the sound of an endlessly curious mind in love with the possibilities of sonics and melody and a very welcome reinvention. *Jamie Atkins*

Steve Hackett
The Circus And The Nightwhale
★★★★
Inside Out 19658854422 (CD, LP)
Axe-man works hard for the money

Steve Hackett's 30th solo album finds the guitarist making his first concept work since 1975's *Voyage Of The Acolyte*; and his versatility and perspicacity has to be applauded. Entirely rejuvenated in the past decade by wholeheartedly embracing his Genesis past, *The Circus And The Nightwhale* is, at times, thinly veiled autobiography. Travla, the protagonist, like Hackett, is born in post-war London, as detailed by opening People Of The Smoke; he runs away to the circus (Enter The Ring: "sleep by day, fly by night, pleasure gardens of delight"), and then gets engulfed by the whale. Does he break free? Listen on… Embedded with personal and professional memories, *The Circus And The Nightwhale* is a bold, confessional work – is it prog, pop, jazz, classical? – that's up there with his late 70s greats. *Daryl Easlea*

Adrianne Lenker
Bright Future
★★★★
4AD 0649 LP (CD, LP)
Big Thief singer's stark solo effort

For her sixth solo offering, Adrianne Lenker went off to record in a studio hidden in a forest with a group of musician friends known to her, but not each other. The result, which she deemed an "experiment in collaboration", is Lenker's most relatable to date. She navigates emotive memories from childhood on the stripped-back, piano driven opener Real House, while Sadness As A Gift charts a relationship breakdown via warm bluegrass Americana. Lenker tackles her familiar themes of loneliness, isolation and heartbreak, but more openly than ever like on standout Evol. A spellbinding piano-led mediation on losing yourself in a relationship, her Dylan-esque knack of taking the mundane and turning it into poetry feels as formidable as ever. *Elizabeth Aubrey*

Better Late Than Never

A glorious return from someone we didn't realise how much we'd missed.
By Daryl Easlea

Dee C Lee: she's up to *...Something* on her solo return

Dee C. Lee
Just Something
★★★★
Acid Jazz AJXLP 735 (CD, LP)

Dee C. Lee was such a splendid player in pop's 80s. She enjoyed a massive hit with her self-penned See The Day, which reached No 3 over Christmas 1985 (only Whitney and Wham! were bigger) and was in two of the biggest groups of the decade: the aforementioned Wham! and the Style Council. Yet it's almost as though she was famous by association rather than for the vocal and writing talent she was. After her sole album in the 80s (*Shrine*), her collaboration with Robert Howard (Slam Slam), and singing with Guru later, she made two further long-players, the last of which, *Smiles*, was released in Japan in 1998. And then, until now, very little indeed.

Twenty-five years later, *Just Something* is here. It was born out of a meeting with Acid Jazz's Eddie Piller after 2020's documentary *Long Hot Summers: The Story Of The Style Council*, when she sang again. Piller encouraged Lee to get back into the studio. She calls on a welter of old friends here: former Questions leader Paul Barry, who happened to go on and be one of the writers of Believe by Cher; old 80s pal turned film composer Mike McEvoy; and Councillor Mick Talbot himself. With them, Lee has created an upbeat album with depth and exuberance.

Working with sundry Acid Jazzers such as Brand New Heavies' Simon Bartholomew and former James Taylor Quartet bassist Gary Crockett, producer Tristan Longworth brings out Lee at her sparkling best. Back In Time is unmistakable in its manifesto: bring back the spirit of the old party days to enlighten this often-ghastly present; the slinky, Council-esque Anything is sunshine soul awaiting a film to soundtrack; Walk Away, her reunion with Mick Talbot, is Merton Motown at its best. It's not all joyous – Mountain reflects on the isolation of a difficult period ("it's better to let it go") and Trojan speaks candidly of betrayal ("goodbye, you Trojan horse-ass friend"); both are infused with a powerful sense of moving on and a refusal to dwell in the past. Of the three non-Lee originals, Everyday Summer, written by her daughter, Leah Weller, is a dreamy highlight, maintaining the standard set by Weller's solo debut *Freedom* in 2022. Piller suggested the other two covers: Don Blackman's I Love You and Renee Geyer's Be There In The Morning, which fit seamlessly with the new material.

Just Something is like going round to a friend's house and the party is not just on, but in full swing and you are quickly made to feel part of it. There are not many records that have that feeling to them, but this is one of them. And then some.

Q&A

Dee C Lee speaks to RC about *Just Something*...

Congratulations... *Just Something* is a treat.
Thank you so much; it was a treat to make.

It feels like it. I wrote down the word "exuberant": it just bubbles up.
I really got a new lease of life when I was making the album. I'd been away from making music for so long; there was genuine interest and excitement, whereas many moons ago, when I was doing it regularly, it started to become a bit like work. Then I took a damn long break, got a bit carried away. Next thing you know, I'm a nana with my youngest expecting my second grandchild!

It was The Style Council documentary that kicked it all off, wasn't it?
Yes, very quickly off the back of that, I bumped into my old mucker Eddie Piller who stirred me up to make music. It was something waiting to happen. It totally rekindled the love of wanting to do some stuff again.

You've a great crew there, it seems: Paul Barry, Michael McEvoy, Mick Talbot; these are people you've grown up with, writing with you. You're among friends rather than hired hands.
Everybody was coming at me with some great backing tracks and it was just wonderful.

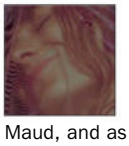
> **"I got a new lease of life when I was making the album"**

I was a little nervous because I hadn't done anything for ages. I thought it might take me forever to get an album together. Hell, no! I just speeded up and things happened really quickly. It's nice rediscovering my vocals and what I've got in me, both musically and artistically.

When you went from Wham! to The Style Council it seemed at the time like crossing this enormous pop divide. Looking back now, it's almost entirely the same thing. Would you agree?
I would indeed. I got introduced to Wham!, a couple of young guys from the countryside somewhere [*Bushey in Hertfordshire, 15 miles outside London – SatNav Ed*]. They were lovely, and we got on. They had backing and I'd always wanted that. We had such a great time and we were all the same age, hanging out together. I was the only one that had been in the studio before, so I felt like I knew it all. Quickly, I could see that we weren't going to be around long – there was already a different vision for George. Fair enough. While I was thinking about jumping out, I was approached by Mr Weller, another person starting a new band. I was so much more suited to those guys because they were so much more musical, which is exactly where I was going. Whereas in Wham!, God bless them, I was more used for props, shall we say. I understood that, I'm a grown girl. Singing is my craft, and no matter how flattered I was by people saying how pretty I was, at the end of the day, I make my money from singing, right?

So it's all systems go, then?
I'm a very excited woman. I'm one of the few people that benefited from the horrible lockdown, because I was in the process of writing songs for this album. There was nothing else to do. That instilled discipline in me, and this is the result!
As told to Daryl Easlea

Halo Maud
Celebrate
★★★★
Heavenly HVNLP 208 CD (CD, LP)
French all-rounder locates good times



"My brain's in a whirl," sings French singer/musician/producer Halo Maud, and as *Celebrate* skips with disarming insouciance between big beats and what we used to call "ethereal", yours will be, too. This is the kind of fun album one covertly wishes Björk still made instead of those impenetrable things we pretend to admire. It romps through wide-eyed dream pop, rueful ruminations, lo-fi and trippy sci-fi, tossing in maverick Ye-Ye mannerisms to make sure you're kept off balance. Halo Maud will be known to Chemical Brothers fans for her vocals on their last album, but this reveals that her own vision rocks across more than a few blocks. Her claim that it's inspired by Tarkovsky's film *Stalker* is, however, baffling.
Chris Roberts

Julia Holter
Something In The Room She Moves
★★★★
Domino WIGLP 506 (CD, 2LP)
Experimental indie-pop artist's Beatles-inspired sixth

While Julia Holter's music normally resides in the space between the past and a dream-like future, here she lands firmly in the present. Life events have played a part: becoming a mother while simultaneously navigating debilitating grief via the loss of loved ones has forced a re-focus. Lengthy album centrepiece Spinning is a good example and sees Holter lose herself in the now via complex sonic soundscapes

Photos (Dee C Lee): Will Parsons

built on electronic keys and bass. Similarly, opener Sun Girl is a psychedelic dream-of-a-song yearning for human connection via stunning harmonies. She leans into her love of The Beatles, too – the album's title is a nod to lyrics from Something – but with a feminine re-casting as she recalls singing their songs to her baby daughter at night. A blissful, immersive listen. *Elizabeth Aubrey*

Anja Huwe
Codes
★★★★
Sacred Bones SBR 331 LP-C 4 (CD, LP)
Glorious comeback from Xmal Deutschland alumna

After a decades-long hiatus working in visual arts, "haunted by the legend of Xmal", their former singer returns with a regal, imposing yet intimate triumph. Tempted back into a Berlin studio by collaborator Mona Mur, whose framing of Huwe's ideas and persona is pitch perfect, she's constructed something both cryptic and confessional, powerful and vulnerable. Entering dark forests and lighting them up with the will to survive, its bilingual sweep is constantly surprising, from spoken-word melodrama to enthralling electronica to the neo-industrial heavy rush of Rabenschwarz. That track will wow fans of her old band, as will the presence of guitarist Manuela Rickers. Codes, however, is an unexpected new chapter, a fierce statement of regret-less resilience, as shrewd as it is impassioned. *Chris Roberts*

Imperial Wax
Tranquilliser
★★★★
Guesswork GWLP001/GWCD001 (CD, LP)
Ex-Fall crew carry the torch

Imperial Wax's pre-history as the Fall's longest-lasting line-up (from 2008 until Mark E. Smith's passing a decade later) may explain the steely resolve and adaptability they've shown simply by continuing to exist since 2019's debut, *Gastwerk Saboteurs*. Personnel changes, long Covid, and pandemic-enforced downtime notwithstanding, they've bounced back with *Tranquilliser*, a gripping album that connects like an uppercut, hotwiring the melodic minimalism of *Gastwerk…* with a rabid garage rock energy. Vocalist/guitarist Sam Curran is at once aggressive and melodious, reacting dynamically to the clenched-fist chemistry of guitarist Pete Greenway, drummer Keiron Melling and bassist Shane Standrill as they flip between sparkling surf-guitar riffs (No Control), to hypnotic post-punk (Tranquilliser) and off-kilter rhythmic shifts (Silence), the bombast never overshadowing insistent hooklines. *Rich Davenport*

James
Yummy
★★★★
Virgin/Nothing But Love NBLM 3 (CD, LP)
Manc vets' thirst for life remains unquenched

After a retrospective detour, James' late bloom shows no signs of wilting on album 18. No strangers to grandeur, James are equally at home with the intimate and awkward, a balance struck keenly between Tim Booth's lyrics and the dexterous arrangements here. Co-singer Chloë Alper helps; strident anthem Is This Love and end-times love song Better With You benefit hugely from her leavening vocals. Aided by Leo Abrahams' deft production, James-ian uplift is well-served by synth-pop celebration Life's A Fucking Miracle and group-hug hymnal Way Over Our Head. Minor lyrical misfires ("mesmerised by cleavage" – TMI, perhaps?) aside, they even reach for the ecstatic in songs about environmental collapse (Our World), AI (Mobile God), ageing (Rogue) and death (Folks). "It's time to go," sings Booth, breezily. As if: James sound like a band bursting with life here. *Kevin Harley*

José James
1978
★★★★
Rainbow Blonde Records BLONDE 065 (CD, LP)
Chameleonic US singer's 13th album

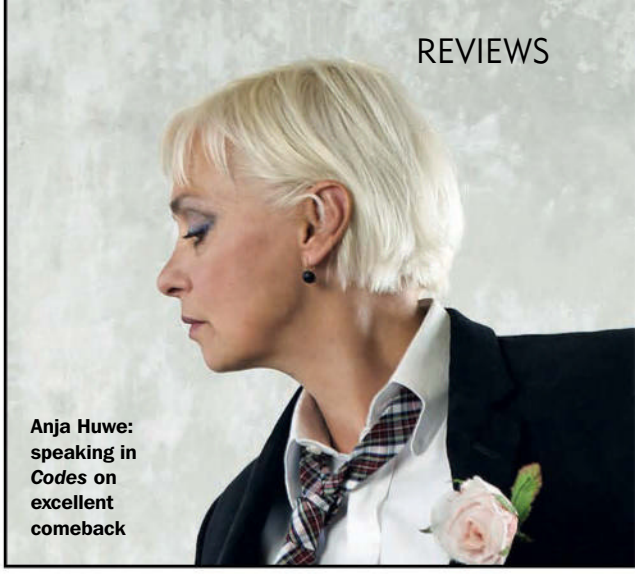
Beginning his recording career in 2008 as a Johnny Hartman-like crooner for the hip-hop age, 45-year-old James has since shown himself to be a master of reinvention, morphing from jazz cat into disco dude, folk-soul troubadour, and even alt-rock auteur. This, his latest studio venture, which reverberates with distant echoes of Marvin Gaye and Leon Ware, finds jazz, funk, soul, and Latin music elements merging in a warm sonic embrace. *1978* includes some tremendous dancefloor gems – Planet Nine, Saturday Night (Need You Now), and 38th & Chicago, a rumination on George Floyd's murder over a percolating Latin groove – but is eclipsed by the plaintive acoustic ballad Place Of Worship, featuring the excellent Brazilian chanteuse Xenia França. Noteworthy, too, is the hip-hop-tinged Dark Side Of The Sun, featuring Congolese-Belgian rapper Baloji. *Charles Waring*

Norah Jones
Visions
★★★★
Blue Note 5867149 (CD, LP)
A glorious ninth

Norah Jones' last album, 2020's *Pick Me Up Off The Floor*, was a cathartic outpouring of emotion that was hard to listen to with its unremittingly lugubrious confessionals. But with *Visions*, a joyful celebration of being alive, it appears the New York singer's midlife crisis is over. Teaming up with producer and multi-instrumentalist Leon Michels, best known for his work for another Jones (Sharon Jones & The Dap-Kings), Ravi Shankar's youngest daughter has made an album that seamlessly weaves her jazz, country, and alt-pop influences together in a harmonious whole. Sonically, the album possesses a garage band rawness, but that's part of its charm along with an overriding sense of spontaneity. Staring At The Wall is the key track, a catchy dance number with a rockabilly-meets-alt-country twang. *Charles Waring*

Gaby Moreno
Dusk
★★★
Cosmica Artists CA 274 (LP)
Well-connected songwriter changes tack

Since 2009's debut album *Still The Unknown*, Guatemalan-born and Los Angeles-based singer-songwriter Gaby Moreno has recorded with Ry Cooder and Jackson Browne, released a whole collaborative album with Van Dyke Parks (2019's underrated *¡Spangled!*) and provided the theme tune for the beloved US comedy *Parks And Recreation*. *Dusk* is her ninth album and a concentrated move towards a warm, Americana-indebted sound. It's a good fit, with highlights including the graceful, Let It Fade, the instant standard, Rainy Season, and a jaunty take on Dylan's I'll Be Your Baby Tonight featuring Parks on piano. But *Dusk* really catches fire when Moreno's Latin roots show, as on Luna de Xelajú, a passionate waltz from her homeland she sings with actor Oscar Isaac. *Jamie Atkins*



Anja Huwe: speaking in *Codes* on excellent comeback

Saint Saviour
Sunseeker
★★★
VLF VLP 051 (CD, LP)
Sotto voce songwriter blinks into the light

"You're better than that," whispers Becky Jones – aka Saint Saviour – over sleepy alt-folk which feels like it's staring wistfully at dusty sunbeams as they come through the window. And this fourth album from the singer-songwriter does find her wilfully pulling moods up by the bootstraps, letting a little happiness in. The likes of Be Gentle even tentatively don dancing shoes, recalling Beth Orton's more positive vibrations. The former Groove Armada vocalist works again with producer Bill Ryder-Jones here, and the pair seem to have made a concerted effort to eschew her former glumness and even faintly channel the 60s stylings of Sandie Shaw or a more reticent Lulu. It's still seeking joy, rather than radiating it, but the quest allures. *Chris Roberts*

Vera Sola
Peacemaker
★★★
City Slang SLANG 50552 (CD, LP)
Diverse country artist's fifth album treads softly

Understated but resonantly powerful is a description which continues to apply to Vera Sola, an American country artist (real name Danielle Ackroyd – she's the daughter of Dan) whose style is so hypnotically ambient as to be almost beyond genre. There are hints here and there: the finger-picked acoustic guitar and swirls of swooning accordion and fiddle which create a bed for the environmentally-concerned lyrics of Bad Idea, for example, or the bluegrass pound of The Line, or the minor-chord slide guitar and plaintive, wordless harmonies of Is That You? Yet her music and mesmerising voice also alight upon jazz-folk (Get Wise), sparse rock (Blood Bond) and orchestral indie-rock (Desire Path), building a positively cinematic collection which speaks softly but firmly of the state of the world today. *David Pollock*

Rick Wakeman
Live At The London Palladium
★★★★
Cherry Red Fragile FRCD 4 BOX 1940 (4CD)
Souvenir of keyboardist's two live shows

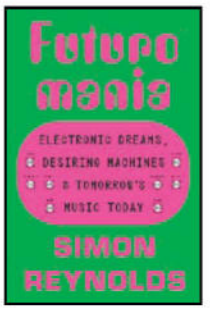
Four sets played over two nights at the London Palladium in February 2023 captured the very best of Rick Wakeman's early years. Backed by the English Chamber Choir and his longtime band, progressive rock's keyboard caped crusader performed his solo debut album *The Six Wives Of Henry VIII*, *The Myths And Legends Of King Arthur And The Nights Of The Round Table*, a classic Yes set (featuring fan favourites Roundabout and Starship Trooper, among others) and his revered *Journey To The Centre Of The Earth*, and this package rounds up the four sets in the order in which they were played. The albums are performed in their entirety, with *Six Wives…* in particular sounding fresh and expansive. It's a package for fans, rather than the curious, but they're unlikely to be disappointed. *John Tucker*

NEXT MONTH
Fat White Family **Deep Purple**
Broadcast **Michael Head**
Beth Gibbons **T.Rex**

Books

Forward Facing

Captivating celebration of the music that pushes us ever onward.
By David Stubbs



Futuromania: Electronic Dreams, Desiring Machines And Tomorrow's Music Today

Simon Reynolds

★★★★★

White Rabbit, £25
ISBN 9781399618335, 416 pages

Described by Reynolds as the "twisted sister" to his *Retromania*, published in 2011 and which concerned pop's addiction to its past, *Futuromania…* is not a recantation of that volume but a corollary. It's a collection of pieces dating back to the 90s, written for, among others, *Melody Maker*, *The Observer*, *The New York Times*, *The Wire* and *Pitchfork* but with a particular emphasis on that complex and diffuse century we currently occupy, the 21st. Subjects covered range from Kraftwerk to grime, synthpop to Auto-Tune, A Guy Called Gerald to Boards Of Canada.

As a critic, Reynolds was always among the very first to spot new trends – he was ahead of the game in writing about UK jungle in the early 90s and grime in the 2000s despite having relocated to America. Quite simply, he digs deeper, works and thinks harder than most, although his prose exudes effortlessness. He brings to his writing a rare and dogged scrutiny, penetrative insights, upturning truisms: he observes that early synthpop wasn't "emotionless" but full of emotions, simply bleak ones, that a great many of the soundtracks to sci-fi film classics aren't very futuristic at all and how Donna Summer, with I Feel Love, didn't just help inaugurate electronic disco but anticipated what he describes as the "fembot" pop stars of our own time.

Barely a page passes without at least one great shaft of illumination; how industrial music is "enthralled by the outer limits of human experience, and in particular with the extremes of male psychology: the outlaw, the survivalist, the terrorist, the serial killer, the dictator, the technocrat"… or inspired comparison, comparing the feeling of "abandonment" in Burial's music to The Beatles' Eleanor Rigby. He is alive to ironies, noting in a Daft Punk profile that "in 2050, businessmen will still wear ties and suits. That the top speed for vehicular transport will be within the current range …There is an awful dawning suspicion that popular music might actually be rather similar in 2050 to how it is now."

Although writings on electronic music past have been liable, in the spirit of the Italian Futurists past, to fetishise machinery, celebrate the elimination of the human, in 2024 Reynolds sees electronic music making as very much a human story. Without the people operating them, machines are merely machines. It is those stories, from Moroder to Jlin, that he tells and celebrates in this excellent collection.

Q&A

Simon Reynolds on his exploration of future sounds

The title of this book clearly references *Retromania*. Is it meant as a companion edition?
I didn't want people to come away with an after-image of me as this old guy moaning that there's no futuristic music any more. So there's quite a lot of material concerning the last 10–15 years, such as footwork and things that have really happened after *Retromania* came out, like the rise of Auto-Tune.

Thing is, people who are fascinated by the future are often just as interested in the past. As a kid I was obsessed with archaeology but a few years later I was fascinated by outer space. I think it's all about not wanting to be where you are.

There are some lovely ironic moments in some of the older essays, including A Guy Called Gerald talking about the impending rise of CD-Roms. Notions of the "future" do seem to have differed in the past.
There are clunky things that people seem to enthuse about that now seem laughable. Back in the 90s, *Melody Maker* ran a cover about computer games being the new rock'n'roll, virtual reality was going to be a big thing – but everyday life was largely untouched by these things. Even the internet was painfully slow, with nothing really to look at.

> "People who are fascinated by the future are often just as interested in the past"

You talk about certain records from the past still retaining the "fizz of futurism". Any particular examples?
Yes, certain records in the 80s which used drum machines, even though you can do more complex things with them today, still sound exciting – the way Prince uses a drum machine on 1999, the signature style he has, somehow the newness of it still comes through.

Do you think that if you had written this book at any point in the past you might have approached the subject in a slightly different manner?
If I'd written this book in the 90s I'd have most likely talked more about what writers like Mark Fisher described as the "de-facialisation" of electronic music, the erasure of the human. I'd have looked more at the genres than the people behind them. But human beings, these plucky individuals, really do matter. Characters like A Guy Called Gerald. This music isn't self-creating, it comes from their lives. I do like these stories of people in unpromising circumstances, like The Human League growing up in Sheffield trying to do something interesting and beautiful, or Jlin, the footwork artist, and her struggles to make something out of nothing.
As told to David Stubbs

This Is Hardcore

Jane Savidge

★★★★

Bloomsbury Academic, £9.99
ISBN 9798765106952, 168 pages

Top-drawer study of Pulp's top-shelf reaction to fame

It's a measure of the divided response to *This Is Hardcore* – both within and without Pulp's immediate circle – when it was released, in 1998, that the album's 25th anniversary has inspired two separate books attempting to explain its purpose. Where Paul Burgess and Louise Colbourne's visual tribute, *HARDCORE: The Cinematic World Of Pulp*, examined the record from an aesthetic stance, Jane Savidge's *33 1/3* entry offers a track-by-track study, placing Pulp's boldly vulnerable meltdown within its pop-cultural context as Britpop's lights-out moment. Taking Jarvis Cocker's Jacko stage invasion at the 1996 BRIT Awards as "Year Zero for what would one day become *This Is Hardcore*", Savidge reasonably suggests that the band, committed to their chosen art form – if not prepared for what would happen if the wider world committed to them just as passionately – weren't built for the fame that swallowed them whole following the release of *Different Class*. As PR for the band at the time, Savidge has all the material needed to back her claim, and bolsters it with witty insights into the music and a chatty, conversational tone that creates a huddled intimacy around a record that drew some pretty stark dividing lines for both fans and band alike. Her conflicted response to the album's cover underscores the challenge that awaits anyone attempting to grapple with Cocker's pornography/fame metaphor; her passion for what lies within lets the reader feel they're not alone in loving a work for which the term "flawed masterpiece" seems tailor made. *Jason Draper*

Travels Over Feeling: Arthur Russell, A Life

Richard King

★★★★

Omnibus Press, £20
ISBN 9780571379668, 296 pages

Labour of love biography elevated by archival visuals

When it comes to documenting the life of the late genre-shredding New York polymath, Tim Lawrence's *Hold On To Your Dreams: Arthur Russell And The Downtown Music Scene, 1973-1992* set the definitive benchmark in 2009. Any new biography would be hard-pressed to bring any new angle to the extraordinary story of the introverted genius who blew into New York's vibrant downtown scene in 1973 from Oskaloosa, Iowa via the Californian Buddhist commune where he'd befriended Allen Ginsberg.

Discovering Arthur's bewitching genius working at Revolver Records in 1994, Richard King forensically examined the bulging Russell archive at New York's Public Library, donning rubber gloves to go through the scribblings, manuscripts, personal letters and memorabilia that add visual evidence and often astonishing new perspectives on the workaholic composer, cellist, vocalist, disco maverick and producer who released one album in his lifetime (1986's *World Of Echo*), along with dancefloor-friendly 12-inch singles that slaughtered the coolest clubs.

Starting with his birth certificate, King works through Arthur's story from Iowa childhood through New York's pre-gentrification melting pot to falling as an early victim of the late 80s AIDS epidemic, supported by interviews with family, friends, collaborators, life partner Tom Lee and eternal champion Geoff Travis, who supported Russell's final years of fevered creativity. *Kris Needs*

The Beach Boys By The Beach Boys

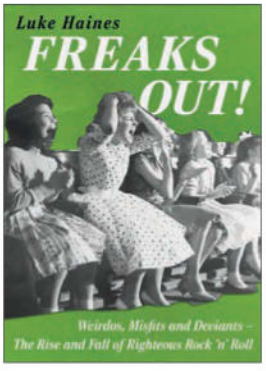
★★★★★

Genesis Publications, £50
ISBN 9781905662852, 408 pages

Brother, brother, brother. Plus cousin, friend and brother replacement

"We're big ooh-ers: we love to

oooh. It's a big, full sound that's very pleasing to us; it opens up the heart." So said Carl Wilson in the early 60s. Opening up the heart is something The Beach Boys were able to do with such elan in their recordings, and less so, famously, IRL (as today's California Girls may offer). *The Beach Boys by The Beach Boys* is an authorised publication, presenting the six men who can be classed as the core Beach Boys, extended family (David Marks, Blondie Chaplin and Ricky Fataar) and admirers (from Bob Dylan to Carly Simon) in their own words. There are enough tracts out there about the dark side, so, here, we bathe in the California sun. The photographs (from the Capitol Records, band and personal archives) and artefacts are superb throughout – letters, sleeves, contracts, master tapes, designed beautifully. Available last year in a signed limited edition of 500, this new edition is a sumptuous hardback covering their formation to the Independence Day concert in 1980 in Washington when the group played to an audience of over half a million. Although overly weighted to the 60s (300 pages), there is still plenty of the fabulous tall hat and big beard era, too. *The Beach Boys by The Beach Boys* finally gives the band their equivalent to The Beatles' *Anthology* tome. *Daryl Easlea*



Freaks Out! Weirdos, Misfits And Deviants – The Rise And Fall Of Righteous Rock'n'Roll

Luke Haines

★★★★

Nine Eight, £22

ISBN 9781788709347, 304 pages

Former Auteur and *RC* contributor's ode to outsiderdom

Luke Haines' frequently hilarious piss-vinegar style of writing comes in built to provoke opinion and divide crowds. Disagree and Haines will have an answer, and it *will* be smarter than yours. It is why documentaries and the nostalgia machine will always be there for his original 90s contemporaries Oasis and Blur, yet never there for his turn, The Auteurs. Haines' third book, *Freaks Out!,* begins with a list of who the book is *not* for, including Mumford & Sons, The Worthy, Noel Gallagher, middle-aged straight male ABBA fans and list-makers ("this book is for shoppers not rockers") and then states, "This book is for . . . the freaks", adding in his foreword, "This book is not for straights. I have deliberately striven for imbalance." Handily supplied with a reading and music list, as well as a glossary of who is and isn't a freak (Dave Gilmour's hair on *Ummagumma* – freak; Dave Gilmour's hair post-*Ummagumma* – non-freak, for example), *Freaks Out!* does its job with Haines' customary mixture of hostility, panache and gags. If statements such as, "If you know a Radiohead fan, just name any 'novelty' record from the early 70s and claim it is superior to the entire oeuvre of Thom and co. This will annoy them and confuse them", brings forth a chuckle, then *Freaks Out!* will delight. *Daryl Easlea*

Dusty: The Classic Biography

Lucy O'Brien

★★★★

Michael O'Mara Books, £10.99

ISBN 9781789295863, 304 pages

Re-release for feted tome exploring the life of an icon

It's been 25 years since the passing of iconic pop singer Dusty Springfield and Lucy O'Brien's detailed biography of the singer (first released in 1989) is now getting a welcome release in paperback. It's a timely celebration of one of Britain's greatest ever singers and much like O'Brien's other work – particularly her acclaimed Madonna biography – *Dusty* is well-researched and packed full of insightful original interviews with friends and colleagues such as Tom Jones, Lulu and legendary arranger Ivor Raymonde.

The interviews paint a detailed, if often emotive, picture of Springfield and the difficulties she faced as a closeted bisexual artist in the swinging 60s when homosexuality was still illegal in Britain. The impact of her Catholic roots on her sexuality is explored sensitively by O'Brien, too, as are Springfield's struggles with mental health and addiction.

Springfield came out in 1970 and her subsequent status as an LGBTQ heroine – not least through her collaborative work with the Pet Shop Boys – is examined through a newly contemporary lens,. It makes her achievements feel even more seminal considering the othering she faced at the time. *Dusty* is still the most definitive study of Springfield out there, and new updates help to cement its importance in understanding both her life and important legacy. *Elizabeth Aubrey*

Sixteen Again

Paul Hanley

★★★★

Route Publishing, £25

ISBN 9781901927924, 288 pages

How Buzzcocks changed the world...

Meld a Buzzcocks biography with a social history of the musical and artistic growth of Manchester brought about by punk and you get this hugely readable and bitingly humorous tome. Subtitled 'How Pete Shelley changed Manchester music (and me)', Hanley – teenage fan turned drummer in The Fall – examines how an extremely intelligent youngster with a penchant for computers discovered, with chum Howard Devoto, the nascent Sex Pistols. The rest is history, but not as you'd necessarily have expected. Helping the Pistols get Manchester gigs, the pair soon had their own band, but chose never to master the snarling and spitting that was quickly becoming a cliché. Buzzcocks, soon led by Shelley, not only brought a new music to the city but heralded a revolution in the arts, not least graphic design with Malcolm Garrett's innovative sleeves. They also inspired a new new wave: The Fall, Joy Division and others. But this far from simply documents a moment in time and is packed with jolly stories, not least early bassist Garth's seeming desire to get beaten up. It chronicles four decades until Shelley's fatal heart attack in 2018. in the words of a Buzzcocks classic, Time's Up. *Nick Dalton*

Me And Mr Jones

Suzi Ronson

★★★★

Faber, £20

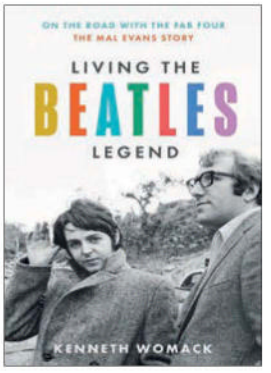
ISBN 9780571371853, 288 pages

Sex 'n drugs 'n rock'n'roll haircuts

Suzi's the one who sprinkled the stardust on Ziggy with *that* spiky hairstyle. This is the somehow quite beautiful tale of a Beckenham schoolgirl who became a trainee hairdresser, found herself perming Mrs Jones (Bowie's mum) then saw the other Mrs Jones (Angie) enter her salon and invited her to give hubby's locks a moonage daydream.

From there she became central to Bowie's team. Oh, and married guitar hero Mick Ronson. It's a rampant rock lifestyle yet all told – even Bowie's sexual peccadillos – in a forthright, never sensationalised, manner.

Haircuts litter the floor, snippets coloured with the wide-eyed wonder of a girl who barely knew who Lou Reed was when she gave him his *Transformer* bob. Life moves on, as did Ronson with whom, at times, she had the tortured relationship of someone married to a musician. The stories go on: a poignant one of Mick's brief dalliance with Mott The Hoople which, fuelled by management issues, destroyed the band. Then hob-nobbing with Bob Dylan during the Rolling Thunder Revue (she was, obviously, less starry-eyed than many might have been). A fly-on-the-wall rock biography that's a cut above. *Nick Dalton*



Living The Beatles Legend – The Mal Evans Story

Kenneth Womack

★★★

Mudlark, £25

ISBN 9780008551216, 580 pages

Fab fixer profiled

Having started by driving The Beatles to early engagements in a battered, lipstick-covered van, former telephone engineer Mal Evans became their indispensable Mr Fixit – only to be discarded as the decade closed and the band dissolved. Before he took his own life in 1976, aged just 40, he wrote his own unpublished book as well as detailed diaries; this source material, and the co-operation of his family, allows American Kenneth Womack to write one of the more unusual Beatles-related biographies.

Evans quickly developed his own ambitions of stardom, so would photobomb paparazzi shots and shake a tambourine in recording sessions. In fairness, along the way, he defined the role of road manager in all its aspects, savoury and otherwise. As female fans try to get to the Fab Four through him, biographer Womack sympathises at length with the wife left at home with two kids and no money.

Evans is a well-known character in the Beatles story – but once you lose patience with the weak-willed subject and his band interactions diminish, the end, albeit tragic, comes as something of a relief. The story of how Evans' book and diaries were saved from the dumper makes a fascinating postscript, however: will they ever be seen? *Michael Heatley*

Drums And Demons: The Tragic Journey of Jim Gordon

Joel Selvin

★★★★

Diversion, £26.99

ISBN 9781635768992, 305 pages

Tragic but well-told drummer's story

If you don't know Jim Gordon, you certainly know the music to which he contributed drums and/or percussion. From God Only Knows to Layla, The Monkees to Frank Zappa, his sticks and skills have been heard throughout the world. Yet the mental illness that tormented him and led him to kill his mother, who he believed was controlling his every move via voices in his head, in 1983 abruptly ended his cultural contribution: he died in an institution four decades later, seemingly unwilling to emerge.

San Franciscan rock writer Joel Selvin is no stranger to the darker side of music yet even he must have needed a strong stomach to describe Gordon's downhill slide. He profited from research done for a book that was never finished, while he also enjoyed access to Gordon's studio bookings log and diaries. Family, fellow musicians and friends also contributed, and the result is stunningly detailed in matters both musical and mental.

This untold story of a supremely talented yet also tormented musician certainly needed telling. *Michael Heatley*

1999 – The Year The Music Business Lost Control

Eamonn Forde

★★★★

Omnibus, £30

ISBN 9781913172770, 576 pages

Sleepwalking from digital to disaster

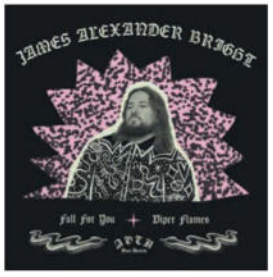
Author Forde made his mark with *Selling The Pig*, his dissection of the rise and fall of EMI published in 2019, and it was this that surely provoked him to take a wider view of the British music business and its reaction to Napster, illegal downloading and the development of streaming. The result is a whopping hardback that will take several sittings to consume, but which is fascinating in its level of detail.

The premise is that once music was converted to digits, its 'shareability' was multiplied exponentially; hitherto, the cassette had been the main danger to record-company earnings. Yet the early-80s arrival of the compact disc had made the business fat and bloated as they creamed off the profit of the lucrative new format. The arrival of the World Wide Web a scant decade later changed all that, but the head-in-the-sand attitude of the industry is retrospectively embarrassing – so much so that several key characters dodged interviews. Forde attempts to make sense of it all, splitting the text into sections like Piracy, Retail and MP3. And though there are enough acronyms flying about to make the reader's head spin, there is plenty of food for thought here. Not an easy read, but a rewarding one. *Michael Heatley*

Singles

The Mirage The Wedding Of Ramona Blair/Lazy Man *Think Like A Key Music TLAS 004 1967*

If The Mirage had been from the next county north, they might have become Pink Floyd. They had to settle for becoming Jawbone, and several found further ways to exercise their talents in Elton John's Rockety Men, Procol Harum, Spencer Davis Group, etc. But they had their psychedelic whimsy down to a T: choose a cute but slightly curious woman's name, describe her life and ways, add fab harmonies and a curiously rigid bass sound, and it's 1967's British way of acid-rock exemplified. Lovely to see it on reissue single, joined by the somewhat blunter Lazy Man, which sounds a bit Pete Townshend-ish, like his Lazy Fat People, and those harmonies now take on a *The Who Sell Out*-type vibe. Shoulda binna hit. Why wasn't it? Because it was on Philips, that's why. It's a little magical all the same.



James Alexander Bright Fall For You/ Viper Flames *Athens Of The North ATH 181*

Groove Armada collaborator and general Person To Watch James Alexander Bright delivers a falsetto song of love with a mellow soulful vibe, his voice as fragile as Curtis Mayfield if not as distinguished, and I imagine it was influenced if not inspired by the Great Man's Give Me Your Love. Meanwhile on flipsville, JAB delivers a punch of funk called Viper Flames which ticks, tocks and buzzes while guitars harmonise and entwine without tangling. So much of this is about rhythm, though that doesn't make JAB JB, if you catch my meaning. But it's a head-tapping, foot-nodding, smoke-blowing way to waft away a few minutes and he clearly means every note and syllable.

Big Boss Man Das Freak/Version *Spinout Nuggets SN 116*

Emblazoned with the words "Discotheque Special", this is another enjoyable outing from Nasser Bouzida and his soul, funk, Latin, exotica 60s groovelords Big Boss Man. It starts innocently, like a saxman getting his chops in order while a flute breathes gracefully, but within a few bars the beat kicks in, driving a fierce Latin-funk dancefloor raver with great horns and the flute returns, now sounding like Bobbi Humphrey on a 70s crime movie trip. This really is rather brilliant, and if it had been produced by the Mizell Brothers some hipster would be calling it a classic. I can't, because I am not hip enough. But it is full of class and not remotely ick.

A Savage Black Holes, The Stars And You/The Oyster And The Flying Fish *Rough Trade RT 0472 SE*

A Savage is one of the two chappies who front Parquet Courts. Here, on a gently purring, mostly two-chord song, which vacillates attractively between mellow verses and bigger choruses – as things should – he casually undersells a discussion of a relationship and the differing viewpoints of both parties. Overdriven electric piano and a somewhat relentless feel make this fresh on the ears. As if that wasn't enough, the flip is Kevin Ayers' folky ditty from *Shooting At The Moon*, which makes sense: there are links between Mr Ayers' timbre and Andrew Savage's vocal tones. There's a hint of having the time to express yourself in A Savage's music: a rare thing in the modern world.

Cuban Boys John Peel Sessions 13.01.99 *Precious PRE 039*

They're not even all boys. Or Cuban. And they're not the usual pencil-thin youths that barely have the strength to pick up their guitars usually found on Precious (in a nice way, of course). Cuban Boys were a quartet of musical pic-n-mixers armed with a sampler (and a guitar) who were championed by Johnny 'Moondawg' Peel, the man who invented rock'n'roll and discovered Elvis, Bob Donovan and Jellyroll Morton's Marrowfat Peas. There's a comedy element throughout: I mean, surely anyone sampling Kenny's The Bump for Oh My God! They Killed Kenny, adding the sort of loopy fairground electronica akin to Blur's Boys And Girls, had to be no more than 50 percent serious. There's a 70s *Open University* TV theme-type version of Blondie's Hanging On The Telephone, which grows increasingly chewy and electro, with Adrian Belewish guitar from Skreen B whirring as singer Jenny McLaren delivers the melody dead straight. Ariana In Space is Kraftwerk in a rush because they're worried the dry cleaners might close before they can pick up their suit, and our non-Cuban heroes apply vocoder to Bill Justis' Let's Get Raunchier, a follow-up to Ranchy. Somehow their makeovers retain some of the character of the originals, but I doubt even they knew how. And they ended up having a bona fide hit! The world is madder than we think. And funner.

Sex Pistols Anarchy In The UK/I Wanna Be Me *EMI 7C 00606294*

Sex Pistols Pretty Vacant (Guitar Hero Version)/ Anarchy In The UK (Guitar Hero Version) *Suburban Kid SKR 01*

A reissue (from Sweden) of the song that inspired Rishi Sunak's curious appeal for us to all be nice people at the Downing Street lectern in March, or the 2007 Chris Thomas-produced, fattened like a Christmas goose version from the *Guitar Hero* game franchise. Ooh, the remake is bloody rocky. The later take of Pretty Vacant is, too, each beat a fist in the face. Innocent and hopeful, or fierce and worldly-wise? Pick yer choice.

Mal-One When The Two 77's Clashed/ Version *Punk Art Mal-One-010*

I'd make a link here between the previous releases and Mal-One's Pistolish odyssey but this time he's in Strummer mode, paying tribute to the first Clash album – not the Culture record so beloved of punks. It sounds a bit like Lydon's crew playing The Clash with a few genes of Heartbreakers somewhere in its DNA. The lyrics are descriptive, like Mal, a brilliant visual artist (his sleeves are his own work), is painting them. It's proper vintage punk, albeit modern; there's even an "experimental" dub on the flip. It'll take a generation back, which is presumably the intent.

Suede Stay Together (edit)/The Living Dead *Demon Singles Cub DEMSING 053*

Suede's biggest-selling single returns on an attractive pic disc. It represented a progression from their early material, with glowing confidence oozing from every powdered pore. Was this really 30 years ago? Yet when you think of everything that has happened since then, it seems more than a short lifetime since it was released. If this is your thing, it retains the power to touch. You might be surprised just how much you feel it.

30 Door Key The Autumn People EP *Feral Child FC 33*

There are just 187 copies of this EP from the Italian space-cum-library rocker 30 Door Key, known to his identity card as Alessio Bosco. Into interesting music in delightful packaging? Then you should make yourself aware of Feral Child, a label aimed at collectors; it's already been responsible for a Nick Drake interview disc, Pete Astor's lovely Do Nothing 45, and a selection of yummy kosmische thangs, including this five-track 33rpm 7" with inserts and unbanded vinyl so you more or less have to play an entire side as it's hard to pick one track with your stylus. It's lo-tech early-70s style electronica. The fascinating Getting Out The Gutter shifts from menacing to astral dance sounds without so much as a glitch, like two scenes from the same sci-fi movie. The opening "tune" sums it up: it's called Mistery and Imagination.

Reggae Disco Rockers featuring Asa/featuring Sakko & Maguroman Only You/Love Light Shining *Flower FLRS 163*

Japanese reggae band cover Yazoo's tidy pop classic, tidily. Nice flute, relaxed piano, a mellow dub feel and a sincere vocal from Asa Festoon, whose warm, mature tones suit the song. The B-side, Love Light Shining, is not the Bob Marley song, but a tune that vaguely resembles Lord Creator's Kingston Town in feel and indeed has that kind of UB40 flavour, at least until Maguroman's fierce chatting arrives in the middle. A pleasant diversion.

The Guy Hamper Trio Featuring James Taylor/Wild Billy Childish + CTMF 100 Yds Of Crash Barrier/100 Yds Of Crash Barrier *Spinout Nuggets SN 104*

The CTMF "power trio" of Billy, Wolf and Juju create two editions of the same song, the first of which finds them augmented by James Taylor on organ and Tom Morley on trumpet for a throbbing organ instrumental, with a beat like a slugging, sluggish version of Tomorrow Never Knows and a Hammond sound like hot lava. The flip is Billy in Furious Dylan vocal mode, metaphorical lyrics to the furore, sorry, fore, giving what appears to be the same rhythm track a completely different attitude. Definitely wild and fantastic early psych, rooted in the clubs as the original freakbeat was, with a sound so big, it won't just fill your head with rock, it'll fill the street.

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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SOUTH EAST

101 Collectors Records – 'Established in 1991. Now under new management. Buying and selling new and second hand vinyl and cd's. Stock a range of quality artist merchandise in store.' **101 West Street, Farnham, GU9 7EN.** Tel: 01252 734409. richard.101collectorsrecords@hotmail.com www.101collectorsrecords.com

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF**. Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Alan's Record & CD Shop – 'Diggers paradise! Over 15,000 records and 3,500 CD's. Soul, Reggae, House, Dance, Blues, Hip-Hop, Jazz, Rock, Punk, World Music. Open Tuesday to Sunday 12:00pm to 6:30pm.' **218 High Road, East Finchley, London N2 9AY**. Tel: 0208 883 0234. adrecordshop@gmail.com

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW**. Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG**. Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsford's only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **188 Seaside, BN22 7QR** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE**. Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Sounds Original, Ealing

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER**. Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene Records – 'Independent, vinyl only, record shop in Watford - a 5 min walk from Bushey station. A vast selection - 1000's of second hand, original only, vinyl records. All genres and budgets. New stock daily, rare records always available. Bulk and trade customers welcome. Open Weds-Sat 10-5pm'. **125 Pinner Road, Watford, WD19 4EJ.** 01923800635. www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shakstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **75 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-5 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.**Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV21 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

NEW **Left of the Dial Records** – 'Left Of The Dial is an independent record store in Bridgend. Backed by a vast wealth of music knowledge, supplying new and used Vinyl.' **9A The Rhiw Shopping Centre,Bridgend CF31 3BL.** www.leftofthedialrecords.co.uk, info@leftofthedialrecords.co.uk, Tel: 01495 522829

Stylus Records, Lichfield

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

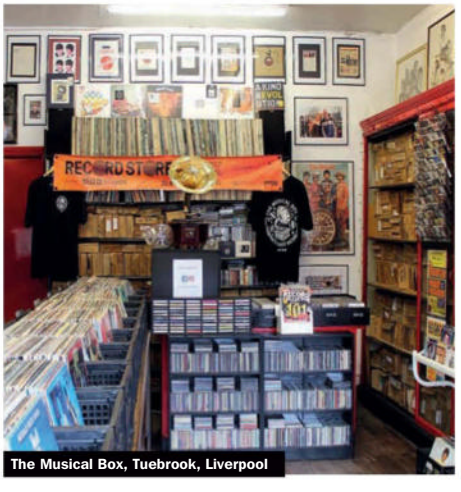
Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se



The Musical Box, Tuebrook, Liverpool

Shop Of The Month: Revolution Records' shop franchise

Record shops come in endless shapes and sizes. **Revolution Records**' retail framework is an interesting concept, using a franchise system that grew from the success of the company's original shop in Stevenage. Selling a variety of musical genres, they now have four shops across England, the latest opening in Royston in September 2022. And it's good to hear that at the heart of the concept are knowledgeable, welcoming shop owners selling great music to a diverse range of customers. Revolution Records' Brian Keay tells **Steve Burniston** the story.

Tell us all about Revolution Records.
Revolution Records opened in the Old Town of Stevenage in early 2018. The emphasis from the beginning was on selling quality classic used vinyl covering as many genres as possible, always in great condition and at a great price. The word soon spread, and the shop moved to larger premises, still in the Old Town but now selling new LPs, 12" & 7" singles, CDs, T-shirts and memorabilia as well. The success of the Stevenage shop inspired the franchise concept and the first franchise store opened in Selby [North Yorkshire] in Sept 2021, followed by Penge [Southeast London] in April 2022 and Royston [Hertfordshire] in September 2022. All these friendly and knowledgeable shop owners share a musical passion with their customers and their shops are often at the centre of helping to drive shoppers back to their local high street. The shops all have listening posts and attract a complete range of buyers from hardened vinyl junkies to new starters just discovering the magic of vinyl.

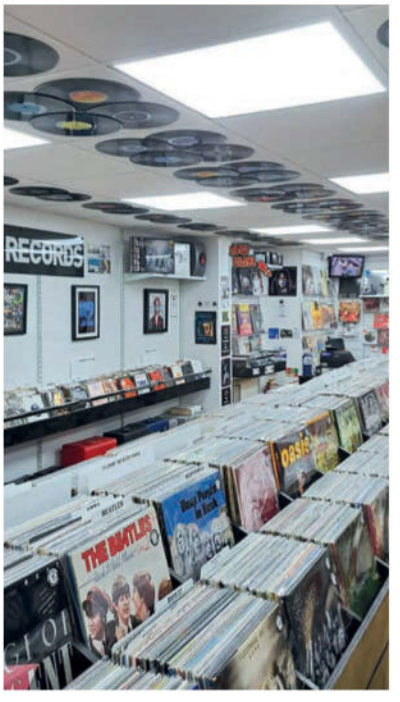
How did you come to be running a record shop?
Having been involved in music as a musician and then selling records and CDs online it was a fairly natural progression to want to open a record shop – but not an easy one!

How do you explain the enduring appeal of record shops?
A step across the threshold of a record shop is like a step back in time from a digital world into an analogue paradise where delicious sounds embrace and welcoming staff leave you to it, until needed.

Tell us about an interesting record you have sold in the shop.
The Beatles' *Please Please Me* – black & gold, stereo.

Name that one impossibly rare record you would love to get.
Sex Pistols, God Save The Queen on A&M.

You can find the four Revolution Records shops at the following locations:
3 Middle Row Stevenage, SG1 3AN (01438 487170)
27 Finkle Street, Selby, YO8 4DT (01757 616904)
1 Central Parade, Penge, London, SE20 7TN (020 3336 9866)
7 Melbourn Street, Royston SG8 7BP (01763 793115)
And their website is:
www.revolution-records.co.uk



RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: MAY 2024 (on sale 18 APRIL)
Deadline for submitting adverts (Listings & Classified): Monday 25 MARCH
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: JUNE 2024 (on sale 16 MAY) Deadline: Monday 22 APRIL

GOLDEN OLDIES

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, HAMPSHIRE, GU35 9AX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com P&P: Singles/EPs £2.25 for first then 25p each additional. LPs £4.50 for first then £1.50 each additional. All records have full money back guarantee.
SINGLES

BURR BAILEY & SIX SHOOTERS, San Francisco Bay (Decca F11686) M 15.00
ANTON, Shot Down In Action (Spark SRL1120, Demo) M 6.50
FONTELLA BASS, Rescue Me (Chess CRS8023) EX 9.50
BEACH BOYS, I Get Around (Capitol CL15350) EX 4.50
BEATLES, She Loves You (Parl. R5055) EX 7.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 7.50
BEATLES, A Hard Day's Night (Parl. R5160) EX 7.50
BEATLES, We Can Work It Out (Parl. R5389) EX 7.50
BEATLES, Strawberry Fields Forever (Parl. R5570, PC) EX/M 55.00
BERNADETTE, Come Kiss Me Love (Rim 2) M 12.50
GRAHAM BONNEY, When Evelyn Was Mine (Col. DB8682, Demo) M 20.00
BOSTON CRABS, Down In Mexico (Col. DB7586) EX 12.50
BOSTON CRABS, Gin House (Col. DB7830) EX 12.50
RUTH BROWN, This Little Girl's Gone Rockin' (Tri-London HLE8757) EX 60.00
JOHNNY BURNETTE, God, Country And My Baby (London HLG9453) EX 30.00
CALLAN & JOHN, House Of Delight (CBS 4447, Demo) M 35.00
GLEN CAMPBELL, Dreams Of Everyday Housewife (Ember EMBS255) EX 2.50
GLEN CAMPBELL, The Straight Life (Ember EMBS258) EX 2.50
GLEN CAMPBELL, Where's Playground Susie (Ember EMBS266) EX 2.50
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CASTELLS, Sacred (London HLN9392) EX 9.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25312) EX 35.00
RAY CATHODE, Time Beat (Parl. R4901) EX 12.50
CHEETAHS, Mecca (Philips BF1362) M 17.50
CHEETAHS, Soldier Boy (Philips BF1383) M 17.50
CHIMES, Once In A While (London HLU9263) M 20.00
NEIL CHRISTIAN, That's Nice (Strike JH301) EX 9.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466) M 35.00
CLIQUE, Sugar On Sunday (London HLU10286, Demo) M 20.00
EDDIE COCHRAN, Three Steps To Heaven (London HLG9115) EX 6.50
EDDIE COCHRAN, Weekend (London HLG9362) EX 12.50
SONNY COLE, I Dreamed I Was Elvis (Us Rollin' Rock 45-001) M 9.50
COLLEGE BOYS, Good Times (Pye 7N17294, Demo) M 9.50
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189) EX 25.00
CRESCENDOS, Oh Julie (Tri-London HLU8563) EX 40.00
CRESTERS, I Just Don't Understand (HMV POP1249) M 8.50
CRESTS, A Year Ago Tonight (Top Rank JAR302) EX 17.50
CRICKETS, Oh. Boy (Tri-Coral Q72298) EX 12.50
CRICKETS, Peggy Sue Got Married (Coral Q72317) EX 8.50
JIMMY CROSS, Super Duper Man (Red Bird RB10042, Demo) M 25.00
CRYSTALS, I Wonder (London HLU9852) M 35.00
MIKE DALLON, I Care About You (RCA 1478, Demo) M 27.50
DANNY DAVIS, Love Me (Parl. R4657) EX 12.50
DAVE DEE, DOZY etc., You Make It Move (Fontana TF630) EX 5.50
DIXIE CUPS, Chapel Of Love (Pye Int. 7N25245) M 12.50
FATS DOMINO, Young School Girl (Tri-London HLP8727) M 25.00
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759) EX 12.50
DREAM WEAVERS, It's Almost Tomorrow (Gold Bruns. 05515) EX 17.50
DRIFTERS, I Count The Tears (London HLK9287) EX 17.50
DRIFTERS, Memories Are Made Of This (Atlantic 4084) EX 9.50
EARL-JEAN, Randy (Colpix PX748) VG 9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388) M 12.50
EMPEROR'S, Karate (Stateside SS565) M 25.00
ESSEX, Easier Said Than Done (Col. DB7077) M 12.50
ESSEX, She's Got Everything (Col. DB7178, Demo) EX 17.50
PAUL EVANS, Midnite Special (London HLL9045) EX 20.00
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 15.00
GEORGIE FAME, Get Away (Col. DB7946) EX 4.50
GEORGIE FAME, Sunny (Col. DB8015) EX 4.50
FEDERALS, Twilight Time (Parl. R5193) EX 9.50
FENDERS ORIOLES, Down Home Girl (Piccadilly 7N35247, sol) EX 17.50
FIREBALLS, Bulldog (Top Rank JAR276) EX 6.50
FIREFLIES, I Can't Say Goodbye (London HLU9057) EX 40.00
FLAMINGOS, Love Walked In (Top Rank JAR213) EX 27.50
FLARES, Foot Stompin' (London HLU9441) EX 17.50
FLEE-REKKERS, Sunday Date (Pye 7N15288) M 12.50
WADE FLEMONS, What's Happening (Top Rank JAR327) EX 7.50
FOURMOST, Everything In The Garden (Parl. R5304) EX 6.50
ARETHA FRANKLIN, Love Is The Only Thing (Fontana H271) EX 9.50
FREDDIE & DREAMERS, If You've Got A Minute Baby (Col. DB7857, Demo) M 9.50
DOTTY FREDERICK, Ricky (Top Rank JAR106) M 30.00
GENE & EUNICE, The Vow (Vogue POP 45-V9126) EX 20.00
GIORGIO, Moody Trudy (MCA MK5023, Demo) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
BOBBY GRAHAM, Skin Deep (Fontana TF521) M 20.00
BILL HALEY & HIS COMETS, Skinny Minnie (Tri-Bruns. 05742) EX 12.50
WILBERT HARRISON, Kansas City (Top Rank JAR132) EX 12.50
TUBBY HAYES, Sally (Fontana TF397) M 15.00
HIGH KEYS, Que Sera Sera (London HLK9768) EX 17.50
HILLTOPPERS, The Joker (Tri-London HLD8528) M 35.00
RON HOLDEN, My Babe (London HLU9116) M 50.00
BUDDY HOLLY, Rave On (Tri-Coral Q72325) EX 15.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333) EX 17.50
BUDDY HOLLY, Peggy Sue Got Married (Coral Q72376) EX 9.50
BUDDY HOLLY, Baby I Don't Care (Coral Q72432) EX 6.50
BUDDY HOLLY & CRICKETS, You've Got Love (Coral Q72472) EX 17.50
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475) M 15.00
BUDDY HOLLY, Look At Me (Coral Q72445) EX 9.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220) M 20.00
KRIS IFE, Give And Take (Music Factory CUB3, Demo) EX 15.00
ISLEY BROTHERS, The Last Girl (Atlantic AT4010) EX 32.00
JAN & DEAN, Heart And Soul (London HLU9395) EX 9.50
JAN & DEAN, Norwegian Wood (Liberty LIB10225) EX 12.50
JAN & DEAN, Yellow Balloon (CBS 202630) M 20.00
KRIS JENSEN, Torture (Fontana 267241TF) EX 12.50
JESTERS, Little Girl (Rl 15) EX 22.50
JETHRO TULL, Living In The Past (Island WIP6056) EX 9.50
JETHRO TULL, Witch's Promise (Chrysalis WIP6077, PC) EX/EX 12.50
BOBBY KALPHAT, Zion Hill (Faith FA008) M 17.50
ERNIE K-DOE, Mother-In-Law (London HLU9330) EX 9.50
FRANK KELLY, What Do You Wanna Do (Fontana 267277TF) M 8.50
KEITH KELLY, Tease Me (Parl. R4640) EX 17.50
NELSON KEENE, Keep Loving Me (HMV POP814) EX 8.50
JOHNNY KIDD & PIRATES, You Got What It Takes (HMV POP698, sol) EX 6.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753) EX 9.50
JOHNNY KIDD & PIRATES, Shot Of Rhythm & Blues (HMV POP1088) EX 9.50
RAMONA KING, It's In His Kiss (W. Bros WB125) EX 15.00
SOLOMON KING, When We Were Young (Col. DB8402) M 3.50
GLADYS KNIGHT & PIPS, Lovers Always Forgive (Stateside SS352) EX 25.00
GARY LEWIS & PLAYBOYS, She's Just My Style (Lib. LIB55846, Demo) EX 15.00
GARY LEWIS & PLAYBOYS, Count On Me (Liberty LIB55778) EX 20.00
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780) EX 12.50
LOCOMOTIVE, Rudy's In Love (Parl. R5718) EX 12.50
JIM LOWE, Four Walls (Tri-London HLD8431) EX 12.50
LULU, Love Loves To Love, Love (Col. DB8295) EX 7.50
KENNY LYNCH, Puff (HMV POP1057) EX 9.50
NEIL MACARTHUR She's Not There (Deram DM225, Demo) EX 17.50
NEIL MACARTHUR She's Not There (Deram DM225) EX 12.50
LONNIE MACK, Wham (Stateside SS226) EX 17.50
CARL MANN, Pretend (London HLS9006) EX 25.00
MARCELS, Heartaches (Pye Int. 7N25114) M 12.50
ERNIE MARESCA, Shout Shout (London HLU9531) M 15.00
MARKETTS, Vanishing Point (W. Bros WB130, Demo) M 20.00
JOY MARSHALL, When You Hold Me Tight (Decca F11863, Demo) M 9.50
MARTHA & VANDELLAS, Dancing In The Street (State. SS345) EX 12.50
HANK MARVIN, Sacha (Col. DB8601) EX 5.50
MASQUERADERS, Love Peace & Understanding (Now 1001) EX 6.50
MAYFIELD'S MULE, Double Dealing Woman (Parl. R5817) EX 9.50
MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208) M 7.50
CHUCK MILLER, Auctioneer (Mercury AMT1026) M 12.50
ZOOT MONEY'S BIG ROLL BAND, Star Of The Show (Col. DB8090) EX 25.00
MOODY BLUES, Fly Me High (Decca F12607) EX 20.00
MICKIE MOST, The Feminine Look (Col. DB7117, Demo) EX 12.50
DAVID McCALLUM, Communication (Capitol CL15439) EX 6.50
CHRIS McCLURE, Hazy People (Polydor 56227) M 7.50
CHAS McDEVITT SKIFFLE GROUP, Sing Sing Sing (Oriole CB1395) M 9.50
NERO & GLADIATORS, Czardas (Decca F11413) EX 12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo) EX 15.00
NEW HOPE, Won't Find Better Than Me (London HL10296, Demo) EX 9.50
NEW FORESTERS, Travel On (Lyntone LYN932/933) EX 20.00
NOCTURNES, Why (Col. DB8219) EX 6.50
ONE TWO AND THREE, Black Pearl (Decca F12093, Demo) EX 9.50
OUTLAWS, Return Of The Outlaws (HMV POP1124) EX 12.50
PAPA DOO RON RON, Be True To Your School (RCA 2620, Demo) M 8.50
LITTLE JOHN PATTISON, Needles & Pins (Giv-A-Disc LYN510 + Booklet) M/M 9.50
BOBBY PEDRICK, White Bucks & Saddle Shoes (Tri-London HLX8740) EX 17.50
RAY PETERSON, I Could Have Loved You So Well (Lon. HLX9874, Demo) M 15.00
PETS, Cha-Hua-Hua (Tri-London HL8652) EX 15.00
PHIL PHILLIPS & TWILIGHTS, Sea Of Love (Mercury AMT1059) EX 25.00
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036) EX 12.50
WILSON PICKETT, Don't Fight It (Atlantic AT4052) M 8.50
PICKWICKS, Apple Blossom Time (Decca F11901, Demo) M 12.50
PILTDOWN MEN, A Pretty Girl Is Like A Melody (Capitol CL15245) EX 12.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214) VG 25.00
GROOVE JOE POOVEY, Ten Long Fingers (Injun 100) M 15.00
ELVIS PRESLEY, Hound Dog (Gold HMV POP249) EX 95.00
ELVIS PRESLEY, All Shook Up (Gold HMV POP359) EX 75.00
ELVIS PRESLEY, All Shook Up (Silver HMV POP359) EX 25.00
ELVIS PRESLEY, King Creole (Tri RCA1081) EX 9.50
ELVIS PRESLEY, Indescribably Blue (RCA 1565) M 15.00
ELVIS PRESLEY, Your Time Hasn't Come Yet Baby (RCA 1714) EX 9.50
ELVIS PRESLEY, U.S. Male (RCA 1688) EX 9.50
PRETTY THINGS, Midnight To Six Man (Fontana TF647) EX 15.00
ALAN PRICE SET, Shame (Decca F12691) EX 3.50
ALAN PRICE, Sunshine & Rain (Decca F13017) EX 3.50
PYRAMIDS, Penetration (London HLU9847) M 45.00
STEVE RACE GROUP, Crosstrap (Parl. R4808) EX 6.50
RAINDROPS, What A Guy (London HL9718) M 20.00
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067) EX 8.50
RAN-DELLS, Martian Hop (London HLU9760) M 15.00
OTIS REDDING, My Girl (Atlantic AT4050) EX 8.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987) M 17.50
CHARLIE RICH, Lonely Weekends (London HLU9107) EX 35.00
CLIFF RICHARD, High Class Baby (Col. DB4203) EX 9.50
RIP CHORDS, Here I Stand (CBS AAG143) EX 12.50
RIP CHORDS, Gone (CBS AAG162) EX 12.50
ROCKIN' REBELS, Wild Weekend (Stateside SS162) EX 15.00
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045, Demo) EX 17.50
ROLLING STONES, Come On (Decca F11675) M 45.00
ROLLING STONES, Last Time (Decca F12104) EX 8.50
ROLLING STONES, Have You Seen Your Mother etc. (Decca F12497) M 12.50
RONETTES, (Best Part Of) Breaking Up (London HLU9905) EX 12.50
RONNY & DAYTONAS, California Bound (Stateside SS367, Demo) EX 17.50
ROSIE & THEW ORIGINALS, Angel Baby (London HLU9266) VG 9.50
STEVE ROWLAND, So Sad (Fontana TF844, sol) EX 15.00
ROYAL TONES, Short Shorts (HMV POP454) EX 25.00
SAMMY SALVO, Oh Julie (Tri-RCA 1032) EX 17.50
DAVE SAMPSON, Sweet Dreams (Col. DB4449) M 15.00
PEGGY SCOTT & JO JO BENSON, Soul Shake (Polydor 56761) M 8.50
SEARCHERS, Sweet Nothin's (Philips BF1274) M 7.50
NEIL SEDAKA, The Diary (Tri, RCA 1099) EX 12.50
SHADOWS, Maroc 7 (Col. DB8170) EX 4.50
DEE DEE SHARP, Ride (Cameo Parkway C230) EX 30.00
SANDIE SHAW, Think It All Over (Pye 7N17726) M 9.50
DOUG SHELDON, Lollipops And Roses (Decca F11514) EX 6.50
SHERRYS, Pop Pop Pop-Eye (London HLW9625) M 15.00
TROY SHONDELL, Island In The Sky (Liberty LIB55398, Demo) EX 12.50
SIDEKICKS, Suspicions (RCA 1538, Demo) EX 15.00
ANDEE SILVER, Too Young To Go Steady (HMV POP1297) EX 6.50
SNAPPERS, Big Bill (Top Rank JAR167) M 8.50
SONNY'S REVELLERS, Salt And Pepper (London HLU10257, Demo) M 9.50
SONNY & CHER, The Letter (Vocalion VL9247) EX 9.50
SPOKESMEN, Today's The Day (Brunswick 05958, Demo) M 9.50
GARY STITES, Starry Eyed (London HLL9003) M 17.50
STOCKING TOPS, You're Never Gonna Get My Lovin' (Toast TT500) M 12.50
RHET STOLLER, Chariot (Decca F11302) EX 9.50
STRANGELOVES, Cara-Lyn (Immediate IM007) EX 17.50
SUN DRAGON, Green Tambourine (MGM1380) EX 8.50
SURFARIS, Wipe Out (London HLD9751) M 7.50
SURFARIS, Waikiki Run (Brunswick 05894) EX 9.50
SWINGING SOUL MACHINE, Spooky's Day Off (Polydor 56760) M 12.50
SYNDICATE OF SOUND, Little Girl (Stateside SS523) EX 25.00
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470, Demo) M 35.00
TIP TOPS, He's Braggin' (Cameo Parkway P868) EX 25.00
NICK TODD, At The Hop (Tri-London HLD8537) EX 9.50
NICK TODD, Tiger (Tri-London HLD8902) EX 20.00
TORNADOS, Early Bird (Col. DB7589) EX 17.50
TORNADOS, Pop-Art Goes Mozart (Col. DB7856) EX 20.00
MITCHELL TOROK, When Mexico Gave Up The Rumba (Bruns. 05596) EX 15.00
TRAFFIC, Hole In My Shoe (Island WIP6017, Picture Cover) EX/EX 7.50
TRASHMEN, Surfin' Bird (Stateside SS255) EX 27.50
TRITONS, Satisfaction (Barclay BAR21) M 40.00
WILLIAM TRUCKAWAY, Bluegreens On The Wing (Rep. RS20842) EX 9.50
SAMMY TURNER, Always (London HLX8963) M 15.00
TITUS TURNER, We Told You Not To Marry (London HLU9024) EX 17.50
TYRANNOSAURUS REX, Debora (Regal Zono. RZ3009) EX 25.00
TYRANNOSAURUS REX, One Inch Rock (Regal Zono. RZ3011) EX 30.00
UNITED STATES DOUBLE QUARTET, Life Is Groovy (State. SS590, Demo) M 20.00
RITCHIE VALENS, Donna (Tri-London HL8803) EX 20.00
MARK VALENTINO, The Push And Kick (Stateside SS148) M 20.00
VELVETS, Laugh (London HLU9444, Demo) M 40.00
VENTURES, Lullaby Of The Leaves (London HLG9344) M 7.50
MIKE VICKERS, Eleventy One (Col. DB7825, Demo) EX 15.00
VICKY, Colours Of My Love (Philips BF1565) EX 8.50
GENE VINCENT, Be-Bop-A-Lula (Capitol CL14599) EX 25.00
GENE VINCENT, Frankie & Johnny (Capitol CL15035) EX 12.50
VIPERS, Don't You Rock Me Daddy-O (Gold Parl. R4261) EX 12.50
VISCOUNTS, Night Train \9 (Top Rank JAR502) EX 12.50
WAILERS, Mau-Mau (London HL8994) VG 35.00
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793, Demo) M 25.00
WARM SOUNDS, Birds And Bees (Deram DM126) M 8.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 12.50
WEB, Baby Won't You Leave Me Alone (Deram DM217) M 15.00
WEDGEWOODS, September In The Rain (Pye 7N15642) EX 8.50
BERT WEEDON, Sorry Robbie (Top Rank JAR517) EX 3.50
HOUSTON WELLS, This Song Is Just For You (Parl. R4955) EX 5.50
MARY WELLS, My Guy (Stateside SS288) EX 8.50
GLENN WESTON, Pattern People (Col. DB8253, Demo) EX 15.00
WHO, Anyway Anyhow Anywhere (Bruns. 05935) EX 25.00
WHO, I Can't Explain (Bruns. 05926) M 35.00
WHO, A Legal Matter (Brunswick 05956) EX 35.00
WHO, Substitute / Waltz For A Pig (Reaction 591001) M 20.00
WHO, Substitute / Instant Party (Reaction 591001) M 25.00
WHO, I'm A Boy (Reaction 591004) EX 8.50
WHO, Dogs (Track 604023) EX 20.00
WILDCATS, Gazachstahagen (Tri-London HLT8787) M 20.00

WILD COUNTRY, Silent Village (Trafalgar TRAF01)	M	50.00
ANDY WILLIAMS, Butterfly (Tri-London HLA8399)	M	9.50
CLARENCE WILLIAMS, High Society (Gold HMV SCM5134)	M	15.00
JACKIE WILSON, Reet Petite (Tri-Vogue Coral Q72200)	EX	17.50
JACKIE WILSON, A Woman A Lover A Friend (Coral Q72407)	EX	9.50
WONDER WHO, Lonesome Road (Philips BF1600)	EX	12.50
YOUNG IDEA, With Little Help From My Friends (Col. DB8205)	EX	8.50
YOUNG RASCALS, A Girl Like You (Atlantic 584128)	M	7.50
YOUNG TURKS, Duel At Diablo (CBS 202353, Demo)	M	9.50
YES, Sweetness (Atlantic 584280, Sticker Mark, no B Side)	EX	25.00
KEELE RAG RECORD Flexi (Rhythm Unlimited) (Lyntone LYN347)	EX	12.50
KEELE RAG Flexi No. 2 (Inc. Escorts) (Lyntone LYN508)	EX	25.00
SHEFFIELD UNIVERSITY Rag Record 1964 (Lyntone LYN738 Flexi)	EX/EX	30.00
EPs		
BEACH BOYS, God Only Knows (Capitol EAP-6 2458)	EX/EX	20.00
RAY BUSH & AVON CITY SKIFFLE (Tempo EXA40)	EX/EX	12.50
RAY BUSH & AVON CITY SKIFFLE, No. 2 (Tempo EXA50)	EX/EX	12.50
CRICKETS, Four More (Coral FEP2060)	EX/EX	20.00
CRICKETS, That'll Be The Day (Coral FEP2062)	EX/EX	20.00
CYRIL DAVIES, The Sound Of (Pye Int. NEP44025)	EX/EX	50.00
FATS DOMINO, Blues For Love, Vol. 2 (Gold Tri-London REU1062)	EX/M	25.00
FATS DOMINO, Carry On Rockin', Part 2 (Tri-London REP1116)	EX/EX	40.00
FATS DOMINO, Be My Guest (London REF1261)	EX/EX	20.00
MARIANNE FAITHFUL, Go Away From My World (Decca DFE8624)	EX/M	25.00
GEORGIE FAME, Fame At Last (Col. SEG8393)	EX/EX	17.50
BILLY FURY, Billy Fury (Decca DFE6694)	EX/EX	30.00
BILLY FURY, & The Tornados (Decca DFE8525)	EX/M	25.00
BILL HALEY, Rock Around The Clock (Tri-Brunswick OE9250)	EX/EX	17.50
BILL HALEY, Live It Up, Part 1 (Gold Tri. London REF1049)	EX/M	25.00
BILL HALEY, Live It Up, Part 2 (Gold Tri. London REF1050)	M/M	25.00
BILL HALEY, Rock 'n' Roll Stage Show, Pt. 1 (Tri-Bruns. OE9278)	EX/M	15.00
JET HARRIS & TONY MEEHAN, Jet & Tony (Decca DFE8528)	EX/EX	6.50
HEINZ, Live It Up (Decca DFE8559)	EX/EX	20.00
BUDDY HOLLY, Listen To Me (Coral FEP2002)	EX/EX	25.00
BUDDY HOLLY, Rave On (Tri-Coral FEP2005)	EX/EX	30.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032)	EX/EX	25.00
BUDDY HOLLY, The Late Great (Coral FEP2044)	EX/M	12.50
KINKS, Kwyet Kinks (Pye NEP24221)	EX/EX	35.00
CRIPPLE CLARENCE LOFTON, Same (Vogue EPV1209)	EX/EX	27.50
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256)	M/M	150.00
ELVIS PRESLEY, Love Me Tender (HMV 7EG8199)	EX/EX	50.00
ELVIS PRESLEY, Elvis Presley (Tri- RCA RCX104)	M/EX	30.00
ELVIS PRESLEY, Jailhouse Rock (Tri, RCA RCX106)	EX/EX	25.00
ELVIS PRESLEY, Peace In The Valley (RCA RCX101)	EX/EX	12.50
PRETTY THINGS, The Pretty Things (Fontana TE17434)	VG/EX	25.00
CLIFF RICHARD, Cliff's Hits (Col. SEG8203)	EX/EX	9.50
CLIFF RICHARD, Dream (Col. SEG8119)	EX/M	9.50
CLIFF RICHARD, Cliff's Lucky Lips (Col. SEG8269)	EX/EX	9.50
ROLLING STONES, Rolling Stones (Unboxed Decca DFE8560)	EX/EX	20.00
ROLLING STONES, Five By Five (Decca DFE8590)	EX/EX	20.00
SEARCHERS, Ain't Gonna Kiss Ya (Pye NEP24177)	EX/M	9.50
STATION SKIFFLE GROUP, Hugged My Honey (Esquire EP151)	M/M	40.00
STRING-A-LONGS, String-A-Long With (London REU1322)	EX/M	17.50
TORNADOS, Sounds Of The Tornados (Decca DFE8510)	EX/M	9.50
GENE VINCENT, Hot Rod Gang (Capitol EAP-1-985)	EX/EX	55.00
GENE VINCENT, Gene Vincent Record Date (Capitol EAP-1-1059)	EX/EX	50.00
GENE VINCENT, Gene Vincent Record Date Pt.3 (Capitol EAP 3-1059)	EX/EX	50.00
VIPERS, Skiffling Along With The Vipers (Parl. GEP8655)	EX/EX	12.50
WARM GOLD, A Taste Of Cornwall (Hurler HURLS008, Autographed)	M/M	20.00
DEE DEE WARWICK, We're Doing Fine (Mercury 10036MCE)	M/EX	70.00
MUDDY WATERS, With Little Walter (Vogue EPV1046)	VG/VG	55.00
MUDDY WATERS, Muddy Waters (Pye Int. NEP44010)	EX/EX	25.00
WHO, Ready Steady Who (Reaction 592001)	VG/EX	40.00
LPs		
DERROLL ADAMS, Feelin' Fine (Village Thing VTS17 + Inner)	EX/M	50.00
ANIMALS, The Animals (Col. SX1669)	VG/VG	35.00
ANIMALS, Animal Tracks (Col. 33SX1708)	VG/EX	60.00
BEATLES, A Hard Day's Night (Parl. PMS1230, 1st Issue)	EX/EX	60.00
BEATLES, For Sale (1st Issue Parl. PMC1240, GF)	EX/EX	60.00
BEATLES, With The Beatles (2nd Issue Parl. PMC1206)	EX/EX	75.00
BEATLES, Help (Parl. PMC1255, 1st Issue)	EX/EX	60.00
BEATLES, Rubber Soul (Parl. Pmc1257 Matrix Xex579-1 / Exe580-1)	EX/EX	150.00
BEATLES, Abbey Road (Original Apple PCS7088)	M/EX	65.00
BEE GEES, Rare Precious & Beautiful (Polydor 236221)	M/M	9.50
BEE GEES, Rare Precious & Beautiful, Vol. 2 (Polydor 236513)	EX/EX	6.50
BLACK WIDOW, Sacrifice (CBS 63948, GF)	EX/EX	50.00
BLODWYN PIG, Getting To This (Chrysalis ILPS9132, 1st Issue GF)	EX/M	55.00
ANNE BRIGGS, The Time Has Come (CBS 64612, superb copy)	NM /M	395.00
EDGAR BROUGHTON BAND, Wasa Wasa (Harvest SHVL757, GF)	M/EX	125.00
EDGAR BROUGHTON BAND, Sing Brother Sing (Har. SHVL772, W/I, GF)	M/M	75.00
ARTHUR BROWN, Crazy World Of (Track 612005)	EX/VG	50.00
BOB BUCKLE, Come Listen To (Ash ALP107 S)	M/M	20.00
CAMEL, Snow Goose (Decca SKL-R 5207 with Insert)	M/M	30.00
M. CARTHY & D. SWARBRICK, But Two Came By (Fontana STL5477)	EX/M	20.00
SHIRLEY COLLINS, Amaranth (Harvest SHSM2008, Textured Sleeve)	M/M	27.50
SHIRLEY & DOLLY COLLINS, Anthems In Eden (Harvest SHVL754, GF)	EX/M	140.00
COLOSSEUM, Those Who Are About To Die (Font. STL5510, GF)	M/M	95.00
COLOSSEUM, Valentyne Suite (Large Swirl Vert. V01 + Inner)	EX/M	125.00
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LP AGNETHA, Eyes Of A Woman (Red vinyl, 2017 reissue) M 40.00
LP AGNETHA, A+ (Picture Disc Album, 2023 reissue) M 30.00
LP BJORN & BENNY, Lycka (Blue / Yellow vinyl, 2017 reissue) M 40.00

BEE GEES

LP BEE GEES, Children Of The World (Yellow vinyl, 2020 reissue) M 40.00
LP BEE GEES, Here At Last Live (Orange vinyl, 2020 reissue) M 40.00
LP BEE GEES, Main Course (Clear vinyl, 2020 reissue) M 40.00
LP BEE GEES, Spirits Having Flown (Red vinyl, 2020 reissue) M 40.00

PUNK / OI! / NEW WAVE

Write to: ELISTA, 157 COMMON RISE, HITCHIN, SG4 0HS, UK.
www.elistarec.com Tel: (07802) 956315.
Shipping at customer's risk, insurance extra:

	First 7"	Extra 7"
INLAND	**£3.50**	**£1.00**
	First LP	**Extra LP**
INLAND	**£5.00**	**£0.00**

To pay by card please use the shopping cart on the website, shipping may be slightly different.

LP ANTI NOWHERE LEAGUE, Going Nowhere (2022 album + pic/info ins) NEW 18.00
LP ABOVE THEM, Water Lane (2015 album + L/I, W. Yorks. indie/punk) NEW 12.00
LP ACTIVES, Deactivated (1982 studio recs - US retro. from 2020) NEW 18.00
LP ACUPUNCTURE ALLSTARS, Billy (1-sided 10-trk from 1996) EX/EX 8.00
LP AMEBIX, Beginning of the End (Unoff. comp.) NEW 16.00
LP AMEBIX, The Power Remains The Same (2021 album red v. + DVD) NEW 25.00
7" ANIMAL FARM, Model Soldier (Rot Records ASS 7 1984) EX/EX 32.00
LP ANTI-STATE CONTROL, Anti-State Control (2022 retro.) NEW 16.00
LP ASTRONAUTS, It s Got A Garden (2019 album, f/o card sl.) VG/EX 28.00
7" ASTRONAUTS, The Astronauts EP (1979, 4-trk Bugle Rec. BLAST 1) M/EX 42.00
LP BABY SILVERSKINS, Yarping Down The Tweeds (2021 album on Crackle) NEW 12.00
LP BAD SAM, Working Class Holocaust (2021 re. of 2013 album mult. v.) NEW 17.00
LP BAMBOO ZOO, Look! Listen! Consume! (1981 album, ex-IQ Zero band) EX/EX 17.00
LP BLITZ, All Out Attack (2022 8-trk of early singles - Green v.) NEW 15.00
LP BLUE PHANTOM, Distortions (ADLP 1092, 2014 reiss) M/M 25.00
12" APOSTLES / ANATHEMA, Fight Back EP ('86 recordings, 2019 iss.) NEW 20.00
LP BUZZCOCKS, The Legendary Buzzcocks Live In New York 1.9.79 M/M 30.00
LP ADICTS, Smart Alex (RAZ 15 1985 album) EX/VG 20.00
LP ARDKORE, Napalm Stix To Kidz!! (1989 + photo / lyric inner) VG/M 12.00
LP ASTRONAUTS, Its All Done By Mirrors (All The Madmen MAD5 + f/o LS) M/M 95.00
LP ATTILA THE STOCKBROKER, Scornflakes (PROBE 20, lbls reversed) M/M 14.00
12" ATTILA THE STOCKBROKER, Radio Rap! (12 CHERRY 82) M/M 7.00
LP BROKEN ROSE (PAUL NOVA), War Tears (Exhibit One Rec 1986) VG/EX 65.00
LP AOA / OI POLLOI, Unlimited Genocide (GURT 12 + Lyric sh.) VG/G 29.00

SET SALE

Write to: ANDREW HEPWORTH, 4 INGS VIEW, METHLEY, LEEDS, LS26 9JZ.
Email: hepworth.andrew@sky.com Tel: 07488 384434.
All records cleaned / play tested unless sealed.
P&P: Recorded LP/12": £5.00 then £1.00 each one after. 7"/CD: £3 then 25p each one after.

LP CRANBERRIES, No Need To Argue (Plain 202, Blue Vinyl, Ltd 1500) EX/EX 40.00
2LP CURE, Wish (Fiction 357931-9, Pic Disc, 30th Anniv. Edition, Sealed) M/M 40.00
2LP CURE, Wild Mood Swings (Fiction 350811-7, Pic Disc, 25th Anniv. Ed.) EX/EX 30.00
4LP DOORS, L.A. Woman Sessions (Rhino R1670994, RSD, Box Set) EX/EX 50.00
3LP ELVIS PRESLEY, Elvis Is Black (783549, RSD Box Set) EX/EX 45.00
3LP ELVIS PRESLEY, Les Disques En Or (VPI, RSD Box Set) EX/EX 45.00
LP IST IST, The Art Of Lying (KVR009, Cobalt Blue Vinyl, Ltd 600, Sealed) M/M 40.00
LP IST IST, Protagonist (KVR011, Orange Vinyl, Ltd 700) EX/EX 30.00
2LP IST IST, Protagonist (KVR011SE, White V., Ltd 350 w CD & 4 signed pics) EX/EX 35.00
2LP RAMONES, Live At The Palladium, New York (R1 585498, RSD Ltd 8500) EX/EX 40.00
12" CURE, A Letter To Elise (FICSX46, PVC Sleeve + insert) VG+/VG+ 25.00
12" THE THE, Infected (TRUTH Q3, Uncensored Sleeve) VG+/VG+ 30.00
45 BEAT, Tears Of A Clown (2 Tone CHS TT6, paper lbls, Co. slve) VG+/VG+ 8.00
45 BODYSNATCHERS, Lets Do The Rock Steady (CHS TT9, paper lbs. comp slv) VG+/VG+ 12.00
45 BILLY FURY, Hurtin' Is Loving (Parlophone R5560, Co. sleeve) VG+/VG+ 12.00
45 BUDDY HOLLY, The Late Great (Coral FEP2044, small 's' below cat#) VG+/VG+ 10.00
45 EDDIE COCHRAN, Never To Be Forgotten (Liberty LEP2052, Orange Slv) VG+/VG+ 10.00
45 GUN CLUB, Ruby Sessions (MKY4500, RSD) EX/EX 10.00
45 HOUSE OF LOVE, Christine (ON301, Clear vinyl, Ltd 1000 + poster/p'card) EX/EX 9.00
45 JESUS AND MARYCHAIN, Upside Down (Creation 12, 1st press + band address) VG+/VG+ 25.00
45 KING KURT, Zulu Beat (Thin Sliced Records TSR2, Brown Vinyl) VG+/VG+ 10.00
45 MARCH VIOLETS, Religious As Hell (MR013) VG+/VG+ 10.00
45 MARCH VIOLETS, Grooving In Green (MR017) VG+/VG+ 10.00
45 MARY WELLS, My Guy (Tamla Motown TME2007) EX/EX 10.00
45 NEW MODEL ARMY, Bittersweet (QS002/QF001 + flexi disc + Stamped Slv) VG+/VG+ 18.00
45 PIPETTES, ABC (Transgressive, White Vinyl) VG+/VG+ 10.00
45 PLACEBO, Brusie Pristine (Fierce Panda NING13, Ltd 1500) VG+/VG+ 20.00
45 PLAYN JAYN, Cardinal Charlotte's Memorial Sch. (CPW S105, Ltd 115/375 + p'card) EX/EX 9.00
45 PRIMITIVES, Thru The Flowers (ON203, Pink Splatter V., Ltd 800 + poster/p'card) EX/EX 9.00
45 RITCHIE VALENS, Donna (HL8803, Tri-Centre, Co. sleeve) VG+/VG+ 12.00
45 RONETTES, Born To Be Together (HLU 9952, Co. sleeve) VG+/VG+ 10.00
45 SANDY DENNY, I'm A Dreamer (Island 276797-3) EX/EX 12.00
45 SELECTER, On My Radio (2 Tone CHS TT4, paper lbls, Co. slv) VG+/VG+ 12.00
45 SEX PISTOLS, God Save The Queen (457004-8, Blue Vinyl, 314/4000, Sealed) M/M 35.00
45 SEX PISTOLS, God Save The Queen (457004-8, Blue Vinyl, 586/4000, Sealed) M/M 35.00
45 SEX PISTOLS, God Save The Queen (457004-8, Blue Vinyl, 2059/4000) EX/EX 30.00
45 SISTERS OF MERCY, Alice (MR015, Misprint, Blk/Gold/White front slv) VG+/VG+ 20.00
45 SISTERS OF MERCY, Body Electric (CNT002, v. nice example) VG+/VG+ 170.00
45 SISTERS OF MERCY, Damage Done (MR7, Correct identifiers, nice example) VG+/VG+ 800.00
45 SPECIALS, Message To You Rudy (2 Tone CHS TT5, paper lbls, Co. slv.) VG+/VG+ 10.00
45 SPECIALS, Ghost Town (2 Tone CHS TT17, lam. slv, paper lbls) VG+/VG+ 10.00
45 SPECIALS, Rat Race (2 Tone CHS TT11, paper lbls, Co. slv) VG+/VG+ 10.00
45 SPECIALS, Do Nothing (2 Tone CHS TT16, lam. slv, paper lbls) VG+/VG+ 10.00
CD IST IST, Live Sacred Trinity Church (KVR004, Ltd 300, + signed set list, folded) EX/EX 35.00
BOOK SISTERS OF MERCY, Waiting For Another War (Rough Trade signed, stamped 20/150 w p'card 20/150, signed copy hype sticker & RT paper bag, unread) EX 70.00

SAM HOBDEN RECS. (Est. 1984)

This ad. marks my 40th anniversary of advertising in 'Record Collector'. Back then Maggie was PM, Lionel Richie was no.1 in the hit parade and Hartlepool were 23rd in League 4!
Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX, BN27 4JH. Tel / Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated. P&P extra (at cost) 45s/EPs: £2.00. LPs: £4.00. Three or more records P&P free of charge UK and Europe.

LP CHARIOTS OF FIRE, Film (VANGELIS) (Polydor POLS 1026) EX/M 10.00
45 CHARLENE, I've Never Been To Me (Motown TMG 1260, PS) EX/EX 6.00
45 BOBBY CHARLES, See You Later Alligator (US Collectables 3430) EX 6.00
LP CHILI CHARLES, Busy Corner (Virgin V 2009) EX/VG 10.00
45 CLAIRE CHARLES, You're My Ideal (US Wye 5-1002) EX 6.00
45 DON CHARLES, Walk With Me My Angel (Decca F 11424, sol) EX 8.00
45 DON CHARLES, It's My Way Of Loving You (Decca F 11528) EX 10.00
45 RAY CHARLES, Georgia On My Mind (HMV POP 792, sol) EX 6.00
45 RAY CHARLES, Ruby (HMV POP 825) (M/Promo/10.00) EX 6.00
45 RAY CHARLES, I Can't Stop Loving You (HMV POP 1034) EX 6.00
45 RAY CHARLES, You Don't Know Me (HMV POP 1064) M 6.00
45 RAY CHARLES, Your Cheating Heart (HMV POP 1099) (Italy/PS/EX/EX/8.00) EX 6.00
45 RAY CHARLES, Don't Set Me Free (HMV POP 1133) (VG/Promo/8.00) EX 8.00
45 RAY CHARLES, Take These Chains From My Heart (HMV POP 1161) EX 6.00
45 RAY CHARLES, No One (HMV POP 1202) EX 6.00
45 RAY CHARLES, Busted (HMV POP 1221) EX 6.00
45 RAY CHARLES, Baby, Don't You Cry (HMV POP 1272) M 6.00
45 RAY CHARLES, Smack Dab In The Middle (HMV POP 1350) EX 6.00
45 RAY CHARLES, Makin' Whoopee (HMV POP 1383) M 6.00
45 RAY CHARLES, Somebody Ought To Write A Book About It (HMV POP 1595) EX 6.00
45 RAY CHARLES, Till I Can't Take It Anymore (Stateside SS 2178) EX 6.00
45 RAY CHARLES, What Have They Done To My Song Ma (Probe PRO 566) EX 6.00
45 RAY CHARLES, Come Live With Me (London HLU 10432) M 6.00
45 RAY CHARLES, I Can See Clearly Now (London HLU 10554) M 6.00
45 RAY CHARLES, Come Rain Or Come Shine (US Atlantic 2084) EX 6.00
EP RAY CHARLES, At Newport (London REK 1317) EX/EX 10.00
EP RAY CHARLES, I Can't Stop Loving You (HMV 7EG 8781) EX/EX 8.00
EP RAY CHARLES, The Swinging Style (HMV 7EG 8801) EX/EX 7.00
EP RAY CHARLES/BETTY CARTER, Baby, It's Cold Outside (HMV 7EG 8807) EX/M 7.00
EP RAY CHARLES, One Mint Julep (France Impulse IMP 55.002) EX/EX 8.00
EP RAY CHARLES, Ray Charles Canta (Spain ABC-Paramount HP 97-34) EX/EX 8.00
EP RAY CHARLES, Lucky Old Sun (Spain ABC-Paramount HP 97-71) EX/EX 8.00
LP RAY CHARLES, The Exciting Years (Allegro ALL 762) EX/M 10.00
LP RAY CHARLES, The Golden Years (World Records TP 365) EX/EX 10.00
2LP RAY CHARLES, Focus On (London FOS U 1/2) EX/M 12.00
LP RAY CHARLES, Friendship (VA) (Holland CBS 26060, Promo, C&W) EX/M 12.00
RAY CHARLES, 15 x 45s, 5 x EPs, 5 x LPs (Write or telephone).
LP RAY CHARLES SINGERS, Presenting (MGM EP 748) EX/M 7.00
LP RAY CHARLES SINGERS, Sunrise Serenade (Brunswick LAT 8310) EX/EX 10.00

LP RAY CHARLES SINGERS, Young Lovers In Far Away Places (G. Guinea 0283) EX/M 10.00
LP OTHER RAY CHARLES SINGERS, Middle-Aged Movie Fan (US Atco 263) EX/EX 10.00
45 RONNIE CHARLES, Layla (20th Century BTC 2161, PS) EX/EX 6.00
45 RONNIE CHARLES, Wishing Well (20th Century BTC 1011) M 6.00
45 TINA CHARLES, I Love To Love (CBS 3937) EX 6.00
45 TINA CHARLES, Love Me Like A Lover (CBS 4237) (M/Promo/7.00) M 6.00
45 TINA CHARLES, Dr. Love (CBS 4779) (M/Promo/7.00) M 6.00
45 TINA CHARLES, Rendezvous (CBS 5174) (EX/Promo/7.00) M 6.00
45 TINA CHARLES, Love Bug (CBS 5680) M 6.00
45 TINA CHARLES, I'll Go Where Your Music Takes Me (CBS 6062) EX 6.00
45 TINA CHARLES, Fire Down Below (CBS 6272) EX 6.00
45 TINA CHARLES, Makin' All The Right Moves (CBS 6594) M 6.00
LP TINA CHARLES, Heart 'n' Soul (CBS 82180, Promo) EX/M 10.00
EP CHARLESTON CHASERS, We're Gonna Charleston (Embassy HEP 1061) EX/EX 7.00
45 DICK CHARLESWORTH, Billy Boy (Top Rank JAR 558) VG 6.00
45 DICK CHARLESWORTH, In The Doghouse (HMV POP 930) EX 6.00
45 DICK CHARLESWORTH, Smoke Rings (HMV POP 998) (EX/Promo/wol/6.00) M 6.00
45 DICK CHARLESWORTH, The Bachelor Gay (HMV POP 1063) EX 6.00
45 DICK CHARLESWORTH, Black Cat On A Fence (Oriole CB 1865) VG 6.00
45 CHARLIE, Fight Dirty (Polydor POSPD 62, Pic Disc) M 6.00
LP CHARLIE GIRL, Musical (JESSIE MATTHEWS) (MFP 1082) EX/M 10.00
LP CHARLIE GIRL, Stage (JOE BROWN, ANNA NEAGLE) (CBS BPG 62627) EX/EX 10.00
45 CHARO & SALSOUL, Dance A Little Bit Closer (Salsoul SSOL 101) M 6.00
LP CHARTBUSTERS '81 (VA), Roxy, Toyah, Ant etc. (K-Tel NE 1118) EX/EX 10.00
LP CHARTBUSTERS ' 8 2 (VA), Jett, Manners etc. (K-Tel NE 11953) EX/EX 10.00
LP CHART EXPLOSION (VA), Blondie, Dury, Roxy, etc (K-Tel NE 1103) EX/EX 10.00
LP CHART HITS '82 (VA), Lynott, Beat, Hot Choc etc. (K-Tel NE 1195) EX/EX 10.00
45 CHARTREUSE, You Really Got Me (Klik KL 634) (Promo, wol) EX 35.00
LP CHART TREK 2 (VA), Eurythmics, MacColl etc. (Ronco RON LP 8B) EX/EX 10.00
45 CHAS & DAVE, Gertcha (EMI 2947) M 6.00
45 CHAS & DAVE, Rabbit (Rockney 9A, PS) EX/M 6.00
45 CHAS & DAVE, Margate (Rockney KOR 15, PS) EX/M 6.00
45 CHAS & DAVE, London Girls (Rockney KOR 17, PS) EX/M 6.00
45 CHAS & DAVE & MATCHROOM MOB, Snooker Loopy (Rockney POT 1, PS) EX/EX 6.00
LP CHAS & DAVE, Don't Give A Monkey's (Rockney EMC 3303) EX/EX 10.00
LP CHAS & DAVE, Greatest Hits (Rockney ROC 913, GF) EX/M 10.00
CHAS & DAVE, 5 x 45s, 6 x LPs (Write or telephone).
45 CHASE, I Can Feel It (Epic S EPC 8141) M 6.00
LP THE CHASE, Film (CBS BPG 62665) EX/VG 10.00
45 CHASER, Head Over Heels (U. Artists UP 36219, Promo) M 6.00
45 CHASER, Walkin' On A Tightrope (Harvest HAR 5153) M 6.00
LP CHATTON, Playing For Time (RCA LP 5058, GF + insert) EX/EX 10.00
45 CHEAP TRICK, I Want You To Want Me (Epic S EPC 5701, Promo) EX 7.00
45 CHEAP TRICK, Ain't That A Shame (Epic S EPC 7839) EX 6.00
LP CHEAP TRICK, Dream Police (Epic S EPC 83522, GF) EX/EX 10.00
45 CHEATERS, Spirit In The Sky (Revo ION 1028, PS) EX/M 6.00
LP JEANNIE & JIMMY CHEATHAM, Sweet Baby Blues (Germany Concord 258) EX/M 10.00
45 CHUBBY CHECKER, The Twist (Columbia DB 4503) EX 7.00
45 CHUBBY CHECKER, The Hucklebuck (Columbia DB 4541) EX 10.00
45 CHUBBY CHECKER, Pony Time (Columbia DB 4591, mol) EX 7.00
45 CHUBBY CHECKER, Let's Twist Again (Columbia DB 4691) EX 6.00
45 CHUBBY CHECKER, The Fly (Columbia DB 4728) M 10.00
45 CHUBBY CHECKER/BOBBY RYDELL, Teach Me To Twist (Columbia DB 4802) EX 6.00
45 CHUBBY CHECKER, Slow Twistin' (Columbia DB 4808) M 6.00
45 CHUBBY CHECKER, Dancin' Party (Columbia DB 4876) M 6.00
45 CHUBBY CHECKER, What Do Ya Say? (C/Parkway P 806) EX 6.00
45 CHUBBY CHECKER, Limbo Rock (C/Parkway P 849) EX 6.00
45 CHUBBY CHECKER, Let's Limbo Some More (C/Parkway P 862) EX 6.00
45 CHUBBY CHECKER, Black Cloud (C/Parkway P 873) EX 6.00
45 CHUBBY CHECKER, Twist It Up (C/Parkway P 879) EX 6.00
45 CHUBBY CHECKER, Loddy Lo (C/Parkway P 890) EX 6.00
45 CHUBBY CHECKER, Hey, Bobba Needle (C/Parkway P 907) M 10.00
45 CHUBBY CHECKER, (At The) Discotheque (C/Parkway P 949, wol) EX 40.00
45 CHUBBY CHECKER, Back In The USSR (US Buddah BDA 100) EX 6.00
EP CHUBBY CHECKER, King Of The Twist (Columbia SEG 8155) EX/EX 7.00
EP CHUBBY CHECKER, Dancin' Party (C/Parkway CPE 550, wobs) EX/VG 7.00
EP CHUBBY CHECKER & BOBBY RYDELL, In London (C/Parkway CPE 554) EX/EX 10.00
LP CHUBBY CHECKER, It's Pony Time (Columbia 33SX 1365) EX/EX 12.00
LP CHUBBY CHECKER, Let's Twist Again (Columbia 33SX 1411) EX/EX 12.00
LP CHUBBY CHECKER & BOBBY RYDELL, Chubby Checker & Bobby Rydell (33SX 1424) EX/EX 12.00
LP CHUBBY CHECKER & DEE DEE SHARP, Down To Earth (C/Parkway C 1029) EX/M 20.00
LP CHUBBY CHECKER & BOBBY RYDELL, Golden Hits (C/Parkway C 1063) EX/EX 12.00
LP CHUBBY CHECKER, For Your Dancin' Party (C/Parkway P 7014) EX/EX 12.00
LP CHUBBY CHECKER, Twistin' Round The World (G. Guinea GGL 0236) EX/EX 10.00
LP CHUBBY CHECKER, Greatest Hits (London HAU 8492) EX/EX 10.00
LP CHUBBY CHECKER, Your Twist Party (US Parkway P 7007) EX/EX 10.00
LP CHUBBY CHECKER, Limbo Party (US Parkway P 7020) EX/M 10.00
LP CHUBBY CHECKER, Let's Limbo Some More (US Parkway SP 7027) EX/M 10.00
45 CHEERS, I Need Your Lovin' (US Capitol F 2921) EX 6.00
45 KEITH CHEGWIN, Destiny (Pye 7N.46126, PS) VG/M 6.00
LP CHELSEA SQUARES, w. MIKE SAMMES, KEN THORNE (World Records T 448) EX/EX 10.00
45 CHEQUERS, Hey Miss Payne (Creole CR 116) EX 6.00
45 CHER, Where Do You Go (Liberty LIB 66136, sol) EX 6.00
45 CHER, I Feel Something In The Air (Liberty LIB 12034) EX 6.00
45 CHER, Gypsys, Tramps & Thieves (MCA MU 1142) M 6.00
45 CHER, Half-Breed (MCA MUS 1215) EX 6.00
45 CHER, Dark Lady (MCA 101, sol) EX 6.00
45 CHER, Train Of Thought (MCA 140) EX 6.00
45 CHER, Baby I'm Yours (Geffen 5439-19661-7, PS) EX/EX 6.00
45 CHER, Oh No Not My Baby (Geffen GFS 2 9, PS) EX/EX 6.00
45 CHER, I Found Someone (Geffen GEF 31, PS) EX/M 6.00
45 CHER, If I Could Turn Back Time (Geffen GEF 59, PS) EX/M 6.00
45 CHER, Just Like Jesse James (Geffen GEF 69, PS) EX/M 6.00
45 CHER, The Shoop Shoop Song (Epic 656673 7, PS) EX/M 6.00
45 CHER, Love And Understanding (Geffen GFS 5, PS) EX/EX 6.00
45 CHER, Save Up All Your Tears (Geffen GFS 11, PS) EX/EX 6.00
45 CHERI, Murphy's Law (Polydor POSP 459) M 6.00
45 CHERI, Working Girl (Polydor POSP 563) M 6.00
LP CHERRELLE, High Priority (Tabu 26699) EX/M 10.00
45 DON CHERRY, Hasty Heart (Philips PB 911) EX 6.00
45 DON CHERRY, I Love You Drops (London HLU 10045) EX 6.00
45 DON CHERRY, Days Of Sand And Shovels (US Monument 1147) M 6.00
45 NENEH CHERRY, Manchild (Circa YR 30, PS) EX/M 6.00
2LP CHESS, Chess Pieces (RCA Chess PL 70500 + in. sl & bklt) EX/M 10.00
LP CHESS GOLDEN DECADE, 3 (VA) McCracklin, B. Charles etc. (Checker 6445152, GF) EX/EX 10.00
LP CHESS/JANUS, 1 (VA)(Diddley, Bass, T. Clarke etc. (Chess 6338 153) EX/M 10.00
LP CHESTER, Leaving Town (SRT 80/CUS 840) EX/EX 10.00
45 JOHNNY CHESTER, As You Like It (Embassy WB 509) EX 6.00
45 CHETWYNDS, EVERSUN RADIO 1978, Frog (SFI 312, Flexi) EX 6.00
45 JAY CHEVALIER, Check Out Time (US Crest 1097) EX 6.00
EP MAURICE CHEVALIER, Sings Can Can (MGM EP 724) EX/EX 7.00
LP MAURICE CHEVALIER, Yesterday (MGM C 771) EX/EX 10.00
LP MAURICE CHEVALIER, Sings Broadway (MGM C 783) EX/EX 10.00
LP MAURICE CHEVALIER, Life Is Just A Bowl Of Cherries (MGM C 826) EX/M 10.00
LP MAURICE CHEVALIER, Musical Tour Of France (Disneyland ST 3940, GF) EX/M 10.00
2LP MAURICE CHEVALIER, This Is (RCA DPM 2033) EX/M 10.00
LP MAURICE CHEVALIER, Surboum "Christine" (Canada RCA PC 1009) EX/EX 10.00
2LP MAURICE CHEVALIER, Eternellement Votre (France CBS 20093) EX/EX 10.00
45 CHEVRONS, Lullabye (Top Rank JAR 308) VG 6.00
LP CHEVVY, Chevvy (Champ 1001, Autographed + 8"x10" photo) EX/M 10.00
45 CHEYNES, April Fool (Bell BLL 1144) EX 6.00
45 CHIC, Dance, Dance, Dance (Atlantic K 11038) EX 6.00
45 CHIC, Everybody Dance (Atlantic K 11097) M 6.00
45 CHIC, Le Freak (Atlantic K 11209) (12"/EX/7.00) EX 6.00
45 CHIC, My Forbidden Lover (Atlantic K 11385) M 6.00
45 CHIC, Got To Love Somebody (Atlantic K 11404) M 6.00
45 CHIC, My Feet Keep Dancing (Atlantic K 11415) EX 6.00
LP CHIC, C'est Chic (Atlantic K 50565) EX/M 10.00
45 CHICAGO, If You Leave Me Now (CBS 4603) M 6.00
45 CHICAGO, Wishing You Were Here (CBS 4940) M 6.00
45 CHICAGO, Baby, What A Big Surprise (CBS 5672) EX 6.00
45 CHICAGO, Hard To Say I'm Sorry (Full Moon K 79301, PS) EX/EX 6.00
45 CHICAGO, Hard Habit To Break (Full Moon W 9214, PS) EX/EX 6.00
2LP CHICAGO, Chicago (CBS 63943) EX/EX 10.00
LP CHICAGO, Chicago V (CBS 69018, GF) EX/EX 10.00
LP CHICAGO, Chicago X (CBS 86010, GF + insert & in. sleeve) EX/EX 10.00
LP CHICAGO, Chicago XI (CBS 86031, GF + in. sleeve, pub. sh, 8x10) EX/M 10.00
LP CHICAGO, Hot Streets (CBS 86069, GF + inner sleeve) EX/M 10.00
LP CHICAGO, Chicago 16 (Full Moon K 99235 + inner sleeve) EX/M 10.00
45 CHICAGO GANGSTERS, What's Goin' On (RCA PB 1269, Promo) M 6.00
45 FRANK CHICKENS, Fujiyama Mama (Kaz 10, PS) EX/EX 6.00
45 CHICKEN SHACK, I'd Rather Go Blind (Blue Horizon 57-3153) VG 6.00
45 CHICKEN SHACK, Tears In The Wind (Blue Horizon 57-3160) EX 10.00
45 CHICO & CHILE SISTERS, No News (Creole CR 41, PS) EX/EX 6.00
45 CHICORY TIP, Son Of My Father (CBS 7737) M 6.00
45 CHICORY TIP, What's Your Name (CBS 8021) EX 6.00
45 CHICORY TIP, Good Grief Christina (CBS 1258) EX 6.00
45 C.I.J. CLOUSSEAU (P. SELLERS), Thank Heaven Girls (U. Arts 36406, Promo) EX 7.00
LP CHIEFTAINS, Bonaparte's Retreat (Island ILPS 9342, GF) EX/M 10.00
LP CHIEFTAINS, Chieftains 4 (Island ILPS 9380) EX/EX 10.00
LP CHIEFTAINS, Chieftains 9 (CBS 84081) EX/M 10.00
45 CHIFFONS, He's So Fine (Stateside SS 172) VG 6.00
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Email: angelakennedy@hotmail.co.uk

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TASTE, Taste History Of Rock (Polydor Spain, 10 trks, EX+) EX/EX 18.00
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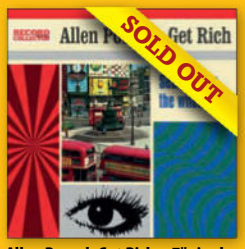

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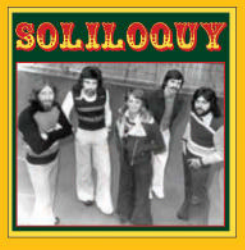

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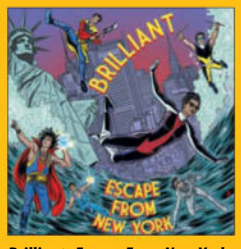

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Lives

Extreme get the funk out

Extreme
London Kentish Town O2 Forum
19/12/23
Extreme ended their Euro tour with a chunky, funky gig, supported by Living Colour's succinct set harking back to their first three albums. Corey Glover was commanding, and guitarist Vernon Reid and bassist Doug Wimbish bedazzled. The musicianship went up a notch with Extreme, who offered new tracks and serious riffage from *Six*. Nuno Bettencourt was gloriously gritty on Rebel and the wailing Banshee, while the acoustic Other Side Of The Rainbow and Hurricane breezed by, before the flair of More Than Words and stomping Hole Hearted. Gymnastic Gary Cherone was in fine voice, and the Bostonians got their funk out on a decadent night. *Mark Taylor*

Jason Isbell
London Cadogan Hall
26/1/24
The ex-Drive-By Truckers star offered an endearing, self-effacing run through his many career-defining works: 24 Frames, Speed Trap Town, If We Were Vampires, Alabama Pines and Travelling Alone. They set the awesome tone, before showstoppers, Elephant, King Of Oklahoma, Strawberry Woman and Cast Iron Skillet. He even retro-fitted DBT fave, Goddam Lonely Love, while a sublime version of Townes Van Zandt's Pancho And Lefty elicited reverberating applause. *Paul Davies*

Sweet
London Islington Assembly Hall
21/12/23
Guitarist, Andy Scott, 74, led his young guns in a triumphant gig, despite dealing with Stage 4 cancer. Full of blockbusting 70s hits, the set included four new, mature melodic tracks from the forthcoming *Full Circle*, showcasing the sublime talents of Paul Manzi, Lee Small and Tom Cory. The seductive voice of Sari Schorr had earlier opened, with FM's Jim Kirkpatrick rejoining Sweet for their finale stomp, Ballroom Blitz. A Hell Raising night. *Mark Taylor*

Lambchop
Glasgow RCH
28/1/24
Mainman, Kurt Wagner, might have made a decent conductor. In an extraordinary performance, the singer contorted into unlikely shapes, flailed his arms, and gesticulated wildly to the undulating piano of Andrew Border, as they focused on reinterpreting 2022's *The Bible*, with a few old faves thrown in. The bulk of the show flowed in one continuous piece, Border expertly creating dramatic avant garde segues between Wagner's exquisite, poetic songs. When he stopped for breath after a stunning New Cobweb Summer, the effect was overwhelming. *Jamie Atkins*

Big Head Todd & The Monsters
New Haven College Street Music Hall, Connecticut, US
27/1/24
BHTM began their 90 minutes with the riff-laden New World Arisin' and adrenaline rush Fortune Teller. With legs shaking and hair flying, Todd Mohr led the band through 30-plus years of classic rock, notably Dinner With Ivan and Please Don't Tell Her. They swept the dust off Looking Glass Brandy, shifted into high gear on the swampy Dirty Juice, and dug their roots with Willie Dixon's Sittin' And Cryin' The Blues. New song, Don't Kill Me Tonight, complemented six from *Sister Sweetly*, including encore, Broken Hearted Savior. *Christopher Walsh*

Jacqui McShee & Kevin Dempsey
London Croydon Ruskin House
29/1/24
They opened with Nottamum Town and sounded great, and the pair's set comprised most of *From There To Here*, interspersed with Pentangle faves, including a lengthy Cruel Sister. Reminiscence introduced some songs and, forgetting the words to encore, Turn Your Money Green, added to the homely atmosphere. *Peter Waymont*

The Louis & Ella Music Show
Eastleigh Concorde Club
31/1/24
Based on the duets of Ella Fitzgerald and Louis Armstrong, the chemistry between Dave Cottle (piano/trumpet/vocals) and songstress Sarah Meek made for a winning formula. They breezed through toe-tapping tunes over two sizzling sets, cherry-picked from three swing-era albums recorded with the Oscar Peterson Quartet. The five-piece included three of the Cottle family (Tom, Laurence, Dave), who switched effortlessly between vocals, piano and trumpet. As well as Wonderful World, Let's Call The Whole Thing Off and They Can't Take That Away, there was a lively off-piste interpretation of Dean Martin & Helen O'Connell's How Do You Like Your Eggs In The Morning? *Duncan Eaton*

Miles Kane
Manchester O2 Ritz
3/2/24
Fan favourites from the newer *Troubled Son* and *The Wonder*, and greats, *Better Than That* and *Give Up*, saw an energised Kane take our breath away on Inhaler, while the crowd chanted and bounced to the glam-infused Cry On My Guitar. Don't Forget Who You Are ended the night, with the Last Shadow Puppets frontman remembering his roots and the sounds that his fans adore. *Brigid Harrison-Draper*

ABC
London Palladium
1/2/24
Martin Fry demonstrated suave stagecraft across two entertaining sets, The Southbank Sinfonia creating a sumptuous soundscape for ABC to electrify with career highlights, from When Smokey Sings, to choice cuts from *The Lexicon Of Love II*, closing with Ocean Blue/Be Near Me. The second set was a polished performance of *The Lexicon Of Love*, and the ecstatic audience swooned, swayed and sang to every track, including encore repeat, The Look Of Love. As easy as ABC. *Paul Davies*

Northern Winter Beat
Aalborg, Denmark
1-3/2/24
Some of the *NWB* venues interact with the audience in time-machine fashion, such as the underground Franciscan Monastery Museum and breathtaking Budolfi Church. At the latter, Danish clarinettist, Lars Greve, offered sound art with metal plates, metaphorically transforming it into a vibrating Titanic. Similarly alchemical, the spiritual jazz of Alabaster DePlume and co had an elevating effect, while Norwegian space disco experimentalists, Drongo, made the audience go bonkers. With Deerhoof, Julie Byrne *et al*, the line-up was as impressive as the scenery. *Irina Shtreis*

The Schizophonics
Edinburgh Banshee Labyrinth
11/2/24
Singer/guitarist Pat Beers is 100% energy, parts MC5, James Brown and Jimi Hendrix. Black To Comm got the engines started and, for an hour, they were on full burn. The band's 60s-style rock'n'roll vibrates with power, authenticity and soul. Catch them before they're huge. *Tim Keppie*

Man
London Putney Half Moon
7/2/24
Man didn't disappoint a raucous audience, crisp basslines and tremendous percussion driving them through a five-decade set-list of classics. Spunk Rock led to a rainbow of psychedelic sounds, before the blues roots Sudden Life and C'mon, featuring astounding axe licks. Encores included the amazing slide guitar of Romain and the self-explanatory Bananas. Brilliant. *Peter Stacey*

Oysterband
Shoreham Ropetackle Arts Centre
13-14/2/24
The first of two shows on their *Decades* finale saw Oysterband play sets of 80s and 90s folk-rock, while the second night was mostly from 2000 onwards. Together, they demonstrated how good the band's output has been for 40-plus years, and many fans attended both nights. Closing the second, John Jones said that they hadn't wanted to repeat anything, but they gave in and played usual closer, Put Out The Lights, to a standing ovation. *Peter Waymont* ➤

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PLUS SPECIAL GUESTS
echobelly
+ Star Shaped DJs
2024
FRI 25 OCT MANCHESTER O2 RITZ
SAT 26 OCT LONDON O2 FORUM KENTISH TOWN

academyevents
BY ARRANGEMENT WITH NEIL O'BRIEN ENTERTAINMENT PRESENTS
THOMAS · DOLBY
PLUS SPECIAL GUEST
MARTIN McALOON
(PERFORMING THE SONGS OF PREFAB SPROUT)
2024
FRI 16th AUGUST
NEWCASTLE
O2 CITY HALL
SAT 17th AUGUST
MANCHESTER
O2 RITZ
THU 22nd AUGUST
LONDON
O2 SHEPHERD'S BUSH EMPIRE

academyevents
in association with Spider Touring present
THEN JERICO
THE RETURN
2024
FRI 29 NOV
LONDON O2 ACADEMY ISLINGTON
SAT 30 NOV
BIRMINGHAM O2 ACADEMY2
FRI 06 DEC
LIVERPOOL O2 ACADEMY2
SAT 07 DEC
OXFORD O2 ACADEMY2
thenjerico.com

academyevents
by arrangement with CIRCLE SKY presents
UK TOUR 2024
LOVE
WITH JOHNNY ECHOLS
PERFORMING DEEP CUTS AND HIGHLIGHTS FROM THE ALBUMS
LOVE, DA CAPO, FOREVER CHANGES AND FOUR SAIL
SATURDAY 13th JULY
LIVERPOOL
O2 ACADEMY2
SATURDAY 20th JULY
LONDON
O2 SHEPHERD'S BUSH EMPIRE
PERFORMING
FOREVER CHANGES
with
STRINGS & HORNS

academyevents
BY ARRANGEMENT WITH RAN TOURING PRESENTS
ELECTRIC SIX
PLUS SPECIAL GUESTS
UK TOUR DECEMBER 2024
02 LEICESTER O2 ACADEMY2
03 OXFORD O2 ACADEMY2
04 BIRMINGHAM O2 ACADEMY2
05 LIVERPOOL O2 ACADEMY
06 BRISTOL O2 ACADEMY
07 LONDON O2 ACADEMY ISLINGTON

academyevents presents
OLD TIME SAILORS
Stories From Overseas
An Immersive night of Footstomping, Dancing and Singing as the Motley Crew of Musicians and Singers perform centuries old Folk and Shanty songs
2024
Wed 15 May Edinburgh O2 Academy
Fri 30 Aug Manchester O2 Ritz
Fri 06 Sep Oxford O2 Academy2
Sat 07 Sep London O2 Academy Islington
Fri 13 Sep Birmingham O2 Academy2
Sat 14 Sep Liverpool O2 Academy
oldtimesailors.com

academyevents presents
THE DEFINITIVE TRIBUTE TO QUEEN
DON'T STOP QUEEN NOW
"Sounds just like Freddie" Adam Lambert, Queen + Adam Lambert
"Love the band... atmosphere was explosive!" Jim Jenkins, Official Queen Biographer
AS SEEN ON itv
2024
SAT 06 JUL BIRMINGHAM O2 INSTITUTE
FRI 12 JUL LIVERPOOL O2 ACADEMY
FRI 19 JUL BRISTOL O2 ACADEMY
FRI 26 JUL BOURNEMOUTH O2 ACADEMY
FRI 23 AUG EDINBURGH O2 ACADEMY
SAT 24 AUG NEWCASTLE O2 CITY HALL
SAT 23 NOV MANCHESTER O2 RITZ
SAT 30 NOV OXFORD O2 ACADEMY2
SAT 14 DEC LEICESTER O2 ACADEMY
@DontStopQueenNow | DontStopQueenNow.com

academyevents
IN ASSOCIATION WITH GS CONCERT PROMOTIONS PRESENTS
AC/DC UK
TWO FANTASTIC ROCK TRIBUTES!
DIZZY LIZZY
2024
FRI 6 SEPT LEICESTER O2 ACADEMY2
FRI 13 SEPT LIVERPOOL O2 ACADEMY2
SAT 14 SEPT BOURNEMOUTH O2 ACADEMY
FRI 20 SEPT BIRMINGHAM O2 ACADEMY2
SAT 21 SEPT LONDON O2 ACADEMY ISLINGTON

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"BRITAIN'S BEST BOWIE... GREAT FUN!" ★★★★★ THE TIMES
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GREATEST HITS
AN ELECTRIFYING NIGHT OF BOWIE'S BIGGEST HITS
2024
FRI 11 OCT
BOURNEMOUTH
O2 ACADEMY
FRI 22 NOV
LIVERPOOL
O2 ACADEMY
SAT 23 NOV
LEICESTER
O2 ACADEMY2
SAT 07 DEC
BIRMINGHAM
O2 ACADEMY2
ABSOLUTEBOWIE.COM

TICKETMASTER.CO.UK

My Life Story
London 100 Club
17/2/24
The Velveteen Orkestra's heady mix of folk/indie rock'n'roll preceded My Life Story, whose leader, Jake Shillingford, was on fine form, backed by crack, youthful musicians, supporting *Loving You Is Killing Me*. Possessed of energy and stage presence, Shillingford encouraged singalongs on Sparkle, Strumpet and 12 Reasons Why I Love Her, while new songs included Numb Numb Numb and Bubblewrap. Loud guitars and buzzy keys combined for a thrilling night. *Patrick Wray*

Zoot Money's Big Roll Band
London Barnes Bull's Head
30/12/23
Playing his regular house gig, Hammond man, Zoot, 81, along with a brassy, jazzy sextet, pumped life into swingin' opener, I'll Go Crazy. Guest, Alex Clayton, lent her velvet voice to a soothing Black Coffee, while the stomping I Want My Records Back and Barefootin' saw Zoot work his magic. The set ended with Let The Good Times Roll, everyone shining on impressive, improvised solos. An enriching evening. *Mark Taylor*

Jack J Hutchinson
London Academy 2
8/2/24
Attired like an extra from a gothic Western film, JHJ put on a fiery display of guitar heroics, gilding a superb set of songs from his recent *Battles* and his back cat. His Burnley humour further engaged the crowd, as did the likes of new tune, Don't Let The Fuckers Get You Down. His breakthrough awaits. *Paul Davies*

Geddy Lee
London Barbican
18/12/23
An evening with Rush's Geddy Lee promoting his *My 'Effin' Life* book, saw David Baddiel hosting an insightful look into Geddy's Jewish heritage, including his parents' wartime story. After the interval, he was joined by Rush colleague, Alex Lifeson, for jovial anecdotage. Reading between the lines, the time may be right for them to reconvene again on-stage. *Mark Taylor*

Virta, Elia Lombardini
Helsinki Tavastia, Finland
15/2/24
Experimental jazz trio, Virta, and solo violinist-composer, Elia Lombardini, have cult followings in their native Finland, and Lombardini has played with harpist Mary Lattimore, and Beth Orton. Each set was embellished with emblematic lighting, a halo above Lombardini's head summing up the otherworldly nature of his ethereal music. A foil screen behind Virta, with aurora-esque lights, emulated the artwork of their latest, *Horros*. Musically, the experience conjured up natural forces and invoked spirits of *Von*-era Sigur Rós. *Irina Shtreis*

British Lion
London Stratford Cart & Horses
3/1/24
The birthplace of Iron Maiden welcomed back the man whose photos adorn the walls, bassist Steve Harris returning to tread the boards as he'd done in 1978. While all eyes were on him as he delivered his trademark galloping lines, it was soon apparent that he's surrounded by top notch musicians, with fine guitar work from Grahame Leslie and David Hawkins. The opening brace of This Is My God and Judas saw Richard Taylor impress on vocals, and the melodic thrust of The Burning and bass-driven Lightning proved that this Lion roars with pride. *Mark Taylor*

IDLES
Bristol Marble Factory
17/2/24
IDLES' *TANGK* hometown launch saw the jubilant band power through 80 minutes as an endless stream of crowd-surfers assailed Joe Talbot, a man possessed. New tracks, Gift Horse and Grace, were gutturally intense, while Dancer, with its James Murphy/LCD Soundsystem vibes, soared. Mr Motivator never fails to put smiles on faces, and Mother saw Talbot spit every syllable before the feelgood Danny Nedelko. Fantastic. *Ian Templeton*

Tony Christie
London King's Cross Water Rats
15/2/24
The Yorkshireman took us on a life-affirming journey through a remarkable career, with nuggets from his latest *We Still Shine* performed with redoubtable spirit. Just Like Yesterday was wryly touching, his Americana-hued band providing cinematic vignettes on Drive Safely Darlin', What I Did For Maria and the *Bond*-theme frisson of Danger Is A Woman In Love. Maria drew the set to a singalong conclusion, alongside Thank You For Being A Friend, recorded in 2023 for the Music For Dementia charity. Despite having the condition, his class remains permanent. *Andy Rawll*

Supertramp Crime Of The Century Classic Album Playback
London Royal Albert Hall Elgar Room
26/2/24
Given an ongoing court case over royalties, it was fitting to playback Supertramp's 1974 *Crime Of The Century*. Host, Colleen Murphy, and affable album co-producer, Ken Scott, illuminated 50th Anniversary proceedings with revealing anecdotes. These included whittling down 42 demos (one was Breakfast In America) to the finished article during a two-week scheduled session that took six months to complete. Quite bloody well right, too. *Paul Davies*

Therapy?
Birmingham O_2 Institute, 2/2/24
Therapy? kicked off with the fierce They Shoot The Terrible Master, all supercharged guitar and grizzly bass. Vocalist Andy Cairns launched into a raucous cover of Joy Division's Isolation before infectious riffs and full-throated growls thrashed out on Neck Freak. Michael McKeegan's bass rumbled on Hüsker Dü's Diane, the biggest singalong of the night. The classic Potato Junkie featured an impressive drum solo and Black Sabbath medley. A triple-whammy finale of Screamager, Judas Priest's Breaking The Law and the pop-punk Nowhere closed a platter of bellowing rock anthems. *Emily MacNevin*

John Michael Montgomery
San Antonio Stock Show & Rodeo, Texas
19/2/24
Amid bronco/bull riding and crash-helmeted children riding sheep, the golden-voiced Montgomery and five-piece band were on his final tour and took to a revolving stage for an emotional résumé of a three-decade career. Starting with gentle, early hits, such as Life's A Dance and I Love The Way You Love Me, the tempo increased with the rockier intensity of Cover You In Kisses, Kick It Up and Be My Baby Tonight. I Swear got the loudest cheers, and he disappeared into the night on the back of a pick-up truck. *Nick Dalton*

Bad Omens
Birmingham Utilita Arena
12/1/24
Hitting the stage in balaclavas, the high-energy Bad Omens kicked off with heavy cuts, Artificial Suicide and Like A Villain, frontman Noah Sebastian prowling before the 'wall of death' crowd action. Synth/riff-driven The Grey changed pace, its emotionally charged instrumentation preceding monstrous metalcore anthem, Nowhere To Go, featuring a thumping drum beat and Sebastian's guttural vocals. Groovy breakdowns and crushing guitars saw the Virginia quartet's The Death Of Peace Of Mind delivered full throttle, before storming closer, Dethrone. Ferocious. *Emily MacNevin*

Michael Schenker: careful with that axe!

Wayward Sons
Wolverhampton KK's Steel Mill
20/1/24
Wayward Sons started with the explosive Big Day and apt Feel Good Hit, with impressive riffage and thunderous beats. Charismatic frontman Toby Jepson spat out Don't Wanna Go, Even Up The Score and Small Talk, while guitarist Sam Wood served up sparkling solos, complementing Nic Wastell's snarling bass. Addictively heavy riffs, gigantic choruses and catchy melodies abounded, Totally Screwed packing a punch, while the boisterously poppy Jokes On You was furiously satisfying. *Emily MacNevin*

Michael Schenker Group
London Shepherd's Bush O_2 Empire
1/12/23
The German axe maestro reunited with Robin McAuley and, after the instrumental Into The Arena, McAuley provided strong vocals on Cry For The Nations and UFO's Doctor Doctor. The recent rifferama magic of Emergency complemented the very best of Schenker's solo/UFO output, Steve Mann shining on the latter's Natural Thing, before Schenker dazzled on Desert Song, and a jaw-dropping solo on Rock Bottom was Too Hot To Handle. *Mark Taylor*

Giacomo Turra
London Camden Jazz Café
8/2/24
The Milanese groove merchant, backed by a jam band, offered his distinctive brand of funked-up guitar, Turra's highly percussive playing mixing Prince and George Benson, R&B and smooth jazz. The two-hour set segued songs from Michael Jackson, Tower Of Power, Weather Report, Luther Vandross and Tame Impala, and dazzling leads and countermelodies on Low and Better bookended medleys. The closing Get Into The Groove melded Steely Dan with Frank Zappa. Revelatory. *Andy Rawll*

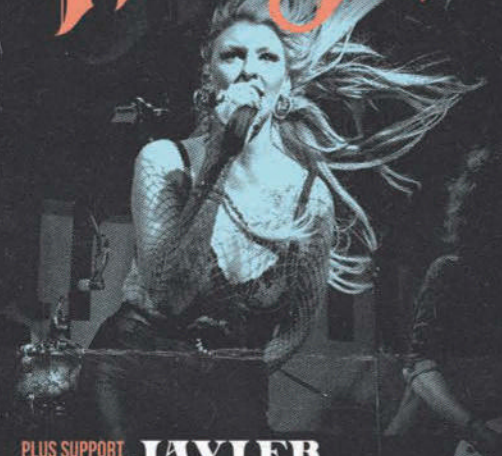
Festival Of The 60s
Skegness Butlin's
5-7/1/24
A fest of original artists and tribute acts opened with John Dymond's Dozy, Beaky, Mick & Tich, delivering a spirited, uplifting set of psych-tinged hits, including Bend It, Hold Tight and The Legend Of Xanadu, plus the stoner Zabadak. Marty Wilde & The Wildcats still jive and swing, his voice at 84 still immaculate on Rubber Ball and a gothic Jezebel. The Manfreds' hour included all their Top 10s, plus Handbags And Gladrags and When I'm Dead And Gone, Paul Jones taking the limelight on a joyous Pretty Flamingo. Marmalade jangled through a singalong Ob-La-Di, Ob-La-Da, Dave Berry was hypnotic on Little Things and ballads, Baby It's You, This Strange Effect and The Crying Game. Vanity Fare impressed with the elevating Hitchin' A Ride and went into overdrive when Steve Ellis guested on roof-raising Love Affair smashes, Bringing Back The Good Days and the sublime Everlasting Love. Herman's Hermits closed, drummer Barry Whitwam's young guns doing an admirable job. *Mark Taylor*

Credit: (Michael Schenker) Robert Sutton

PLANET ROCK & THE GIG CARTEL PRESENTS

PLANET ROCK

KiraMac



PLUS SUPPORT **JAYLER**

25 APR	LEEDS BRUDENELL	04 MAY	WOLVES KK STEEL MILL
26 APR	MANCHESTER ACADEMY 3	05 MAY	NORWICH WATERFRONT STUDIO
27 APR	GLASGOW ORAN MOR	08 MAY	BRISTOL LOST HORIZON
28 APR	NEWCASTLE ANARCHY BREW CO	09 MAY	NEWBURY ARLINGTON ARTS
02 MAY	NOTTINGHAM RESCUE ROOMS	10 MAY	LONDON UNDERWORLD
03 MAY	SOUTHAMPTON 1865	11 MAY	STOKE UNDERGROUND

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FRI 26 APR	**CLITHEROE** - THE GRAND	THU 02 MAY	**STOCKTON** - ARC
SUN 27 APR	**LIVERPOOL** - HANGAR 34	FRI 03 MAY	**CARLISLE** - OLD FIRE STATION
SUN 28 APR	**LINCOLN** - THE DRILL	SAT 04 MAY	**GALASHIELS** - MAC ARTS
		SUN 05 MAY	**BURY** - THE MET
		THU 09 MAY	**SOUTHEND** - CHINNERYS
		FRI 10 MAY	**CAMBRIDGE** - JUNCTION
		SUN 12 MAY	**SHOREHAM** - ROPETACKLE
		TUE 14 MAY	**SHREWSBURY** - THEATRE SEVERN
		WED 15 MAY	**NEWBURY** - ARLINGTON ARTS
		FRI 17 MAY	**SOUTHAMPTON** - 1865
		SAT 18 MAY	**EXETER** - PHOENIX
		SUN 19 MAY	**BATH** - KOMEDIA
		TUE 21 MAY	**BUXTON** - OPERA HOUSE
		WED 22 MAY	**SOUTHPORT** - ATKINSON
		WED 29 MAY	**GRIMSBY** - DOCKS ACADEMY
		THU 30 MAY	**HARROGATE** - THEATRE
		SAT 01 JUN	**HOLMFIRTH** - PICTUREDROME

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RED HOT CHILLI PIPERS

FEATURING ***THE RED HOT CHILLI DANCERS***

NEWCASTLE TYNE THEATRE	**MAY 24 2024**	**JUNE 13 2024**	BURY ST EDMUNDS THE APEX
HARROGATE ROYAL HALL	**MAY 25 2024**	**JUNE 14 2024**	ST ALBANS ALBAN ARENA
LONDON CADOGAN HALL	**MAY 26 2024**	**JUNE 15 2024**	CHESTER STORY HOUSE
BUXTON OPERA HOUSE	**JUNE 06 2024**	**JUNE 20 2024**	PETERBOROUGH THE CRESSET
CARDIFF TRAMSHED	**JUNE 07 2024**	**JUNE 21 2024**	BIRMINGHAM TOWN HALL
BLACKPOOL GRAND THEATRE	**JUNE 08 2024**	**JUNE 22 2024**	CHELTENHAM TOWN HALL

TALISK

SUNDAY MAY 12TH LIVERPOOL O2 ACADEMY2
TUESDAY MAY 21ST CARDIFF THE GLOBE
WEDNESDAY MAY 22ND NOTTINGHAM METRONOME
THURSDAY MAY 23RD STOCKTON GEORGIAN THEATRE

SKERRYVORE

MAY
15 CARLISLE
OLD FIRE STATION

18 CHESTER
THE LIVE ROOMS

25 HOLMFIRTH
PICTUREDROME

Gig Guide

A Certain Ratio April (25) Huddersfield Parish (26) Leeds Brudenell (28) Edinburgh Summerhall (29) Aberdeen Tunnels **May** (2) London Fabric (3) Bedford Esquires (4) Portsmouth Wedgewood Rooms (5) Brighton Concorde 2 (9) Birmingham Castle & Falcon (10) Hull Social (11) Sheffield Foundry (17) Manchester New Century Hall

Cascada April (25) Newcastle Utilita Arena (26) Aberdeen P&J Live (27) Glasgow OVO Hydro **May** (3) Manchester AO Arena (4) Nottingham Motorpoint Arena (5) Belfast SSE Arena

Gun April (25) Montrose Town Hall (26) Glasgow St Luke's (27) Dunfermline PJ Malloys

Giant Sand April (22) Newcastle Cluny (23) Glasgow Broadcast (24) Manchester YES Pink Room

Johnny Hates Jazz April (26) Hertford Corn Exchange **May** (29) Edinburgh Voodoo Rooms (30) Glasgow St Luke's (31) Aberdeen Lemon Tree **June** (13) Cambridge Junction **September** (8) Scarborough Spa

Hawkwind April (3) Wolverhampton Wulfrun Hall (4) Manchester Academy (5) Newcastle O_2 City Hall (6) Edinburgh O_2 Academy (7) Glasgow O_2 Academy (8) Belfast Mandela Hall **June** (15) Durham *Northern Kin Festival* **August** (16) Bath Forum (17) Herne Hill *A New Day Festival*

Kaiser Chiefs April (11) Torquay International Riviera Centre (12) Eastbourne Winter Gardens (13) Margate Dreamland (16) Stockton Globe (17) Wolverhampton Civic Halls (19) Blackpool Empress Ballroom (20) London Limehouse Troxy (21) London Flippers Roller Boogie Palace

Kula Shaker April (22) Cardiff Tramshed (23) Bexhill De La Warr Pavilion (25) Wolverhampton Wulfrun Hall (26) London Camden Electric Ballroom (29) Newcastle Boiler Shop (30) Glasgow SWG3 **May** (1) Leeds O_2 Academy (3) Manchester O_2 Ritz (4) Bristol Marble Factory (5) Bournemouth O_2 Academy

Lulu April (9) Glasgow RCH (10) Manchester Bridgewater Hall (14) Southampton Mayflower (15) Birmingham Symphony Hall (17) London Palladium

Johnny Marr April (2) Newcastle O_2 City Hall (3) Glasgow Barrowlands (5) Leeds O_2 Academy (6) Liverpool Olympia (7) Wolverhampton Civic Halls (9) Cardiff Great Hall (10) Bristol O_2 Academy (12) London Hammersmith Eventim Apollo (13) Brighton Dome (14) Nottingham Rock City

The Residents April (2) Glasgow Grand Hall (3) Manchester Albert Hall (5) Birmingham Town Hall (6) Brighton Theatre Royal (8) London Barbican

The Shires April (20) Frome Cheese & Grain (21) Chelmsford Theatre (27) Brighton St George's Church (28) Hayes Beck Theatre **May** (4) Norwich UEA (5) Southend Palace (11) Manchester RNCM (16) Birmingham Town Hall (19) Newark Palace (25) Tunbridge Wells Assembly Hall (31) London Islington Union Chapel **June** (10) Bromley Churchill Theatre (23) Glasgow Oran Mor

Nitin Sawhney April (7) Glasgow Old Fruitmarket (8) Birmingham Town Hall (9) Brighton Dome (11) London Alexandra Palace

Thirty Seconds To Mars April (16) Glasgow OVO Hydro (17) Nottingham Motorpoint Arena (19) Manchester AO Arena (20) Birmingham Utilita Arena (22) Cardiff Utilita Arena (23) London Greenwich O_2

Underworld April (3) Edinburgh Usher Hall (6) London Alexandra Palace (12) Manchester Aviva Studios

Lainey Wilson April (17) Belfast Ulster Hall (19) Glasgow O_2 Academy (20) Manchester Academy (23) London Kentish Town O_2 Forum

Paul Weller April (4) Poole Lighthouse (5) Bristol Beacon (6) Newport ICC Wales (8) Southend Cliffs Pavilion (9) Leicester De Montfort Hall (11) Sheffield City Hall (12) Stoke Hanley Victoria Hall (13) Stockton Globe (15) Dunfermline Alhambra (16) Blackburn King George's Hall (17) York Barbican (19) Lincoln Engine Shed (20) Aylesbury Waterside (21) Cambridge Corn Exchange **July** (7) Scarborough Open Air Theatre (13) Edinburgh Castle Esplanade

The Zutons April (12) Bristol Marble Factory (13) Manchester New Century Hall (14) Newcastle Wylam Brewery (16) Birmingham XOYO (17) Sheffield Leadmill (18) Glasgow SWG3 (21) Southampton Engine Rooms (22) Brighton Chalk (24,27) London Kingston Pryzm (25) Oxford O_2 Academy (26) Liverpool Olympia

Now Booking

The Almighty November (28) Cambridge Corn Exchange (29) Wolverhampton KK's Steel Mill (30) Glasgow Barrowlands November 2025 (28) Portsmouth Guildhall (29) Nottingham Rock City (30) Glasgow Barrowlands

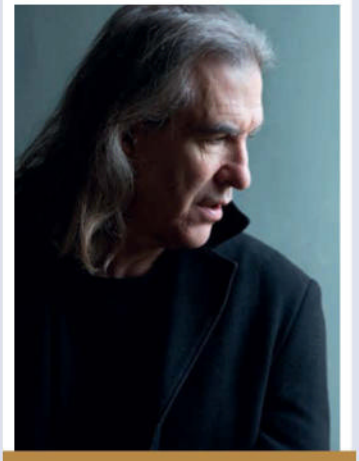
The Damned December (4) Newcastle NX (5) Glasgow Barrowlands (6) Manchester Academy (8) Leeds O_2 Academy (9) Nottingham Rock City (10) Wolverhampton Civic Halls (12) Bristol Beacon (13) Southampton O_2 Guildhall (14) Eastbourne Winter Garden (16) Cambridge Corn Exchange (18) London Camden Roundhouse

Hue & Cry October (10) Aberdeen Tivoli (11) Hamilton Town ouse (12) Edinburgh Queen's Hall (17) Greenock Beacon Arts Centre (18) Stirling Albert Halls (19) Dundee Whitehall Theatre (24) Perth Concert Hall (25-26) Glasgow Pavilion **November** (1) Gateshead Sage2 (2) Cardiff Tramshed (7) Manchester RNCM (8) Birmingham Town Hall (9) London Shepherd's Bush O_2 Empire

The Lightning Seeds November (8) Sheffield Leadmill (9) Norwich Waterfront (14) Nottingham Rock City (15) Cardiff Tramshed (21) Bristol O_2 Academy (22) Oxford O_2 Academy (23) Bexhill De La Warr Pavilion (28) Newcastle Boiler Shop (29) Glasgow Garage **December** (1) Belfast Limelight (5) Manchester Albert Hall (6) Leeds Beckett Students' Union (7) Liverpool Olympia (12) Cambridge Junction (13) London Kentish Town O_2 Forum (14) Wolverhampton Wulfrun Hall

Sepultura November (8) Manchester Academy (10) Belfast Telegraph Building (11) Glasgow Barrowlands (12) London Hammersmith Apollo

Squeeze, Badly Drawn Boy October (4) Sheffield City Hall (5) Birmingham Symphony Hall (8) Aberdeen Music Hall (9) Edinburgh Usher Hall (11) Glasgow RCH (12) Manchester O_2 Apollo (13) Newcastle O_2 City Hall (15) Stoke Regent (17) Nottingham RCH (18) York Barbican (19) Liverpool M&S Bank Arena (21) Llandudno Venue Cymru (22) Leicester De Montfort Hall (23) Cambridge Corn Exchange (25) Ipswich Regent (26) Southend Cliffs Pavilion (27) Southampton Mayflower (29) Guildford G Live (30) Bristol Beacon **November** (1) Cardiff Utilita Arena (2) Brighton Centre (3) Plymouth Pavilions (5) Aylesbury Waterside (7) Reading Hexagon (8) Swansea Arena (9) Eastbourne Congress Theatre (11) London Royal Albert Hall



TOUR DU JOUR

Spotlighting an upcoming road trip
This month: JUSTIN SULLIVAN OF NEW MODEL ARMY

How have you been preparing for the tour?
We started real preparations in January, with a new album to learn how to play.
Do you have any pre-/post-show routines?
Yes, but they remain entirely private, other than the usual post-gig post-mortem.
Will you be playing any songs that you rarely perform?
Yes. With a catalogue of 250 songs, it's always difficult to choose.
Will the set-list change much?
We start with what we think is a good set-list, then usually change it within the first few days, depending on how we feel it's flowing. When we find something that really works, we'll keep it for a couple of weeks, then change it again, before it gets stale.
Will you check out your tour supports?
We always watch at least a bit of our support acts.
Will you be recording any shows for CD or DVD?
We'll record some on multi-track audio.
Have any gigs stood out of late?
Bombino, at Paris Maroquinerie.

New Model Army play in April at (18) Belfast Mandela Hall (20) Glasgow Garage (21) Newcastle Boiler Shop (23) Cambridge Junction (24) Southampton 1865 (25) Bristol Marble Factory (26) Wolverhampton Wulfrun Hall (27) Leeds O_2 Academy May (11) London Camden Roundhouse.

TOUR NEWS

London: **Sad Café**, 24 March, **Yellowjackets**, 15 May, **The Pioneers**, 19 October, Camden Forge. ■ **Modern English**, Camden Dingwalls, 27 April. ■ **MØ**, Old Street XOYO, 22 March. ■ **The Wildhearts**, Shepherd's Bush O_2 Empire, 6 June. ■ **Air**, Royal Albert Hall, 30 May. ■ **The Amy Winehouse Band**, Camden Koko, 20-21 December. ■ **Pet Shop Boys**, Royal Opera House, 23-27 July. ■ **Robert Forster**, Hackney Omeara, 24-25 May. ■ **Mavis Staples**, Islington Union Chapel, 24-25 June. ■ **Kate Nash**, Hackney EartH, 17 May. *Also:* **Tokyo Police Club**'s final show is at Toronto HISTORY, 29 November. ■ **Eagles**, Manchester Coop Live, 31 May, 1,4 June. ■ *Earth Aid* shows in six cities, including London, Los Angeles, Rio De Janeiro, are due in August 2025.

For more tours/gig news see www.recordcollectormag.com/latestnews

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SUN. 15 SEP - PLYMOUTH, UK	TUE. 24 SEP - SHEFFIELD, UK
TUE. 17 SEP - BATH, UK	WED. 25 SEP - WOLVERHAMPTON, UK
WED. 18 SEP - OXFORD, UK	SUN. 06 OCT - LONDON, UK SOLD OUT
FRI. 20 SEP - YORK, UK	MON. 07 OCT - LONDON, UK SOLD OUT
SAT. 21 SEP - LIVERPOOL, UK	TUE. 08 OCT - LONDON, UK SOLD OUT
SUN. 22 SEP - EDINBURGH, UK	

EG [LIVE EUROPE] TICKETEK

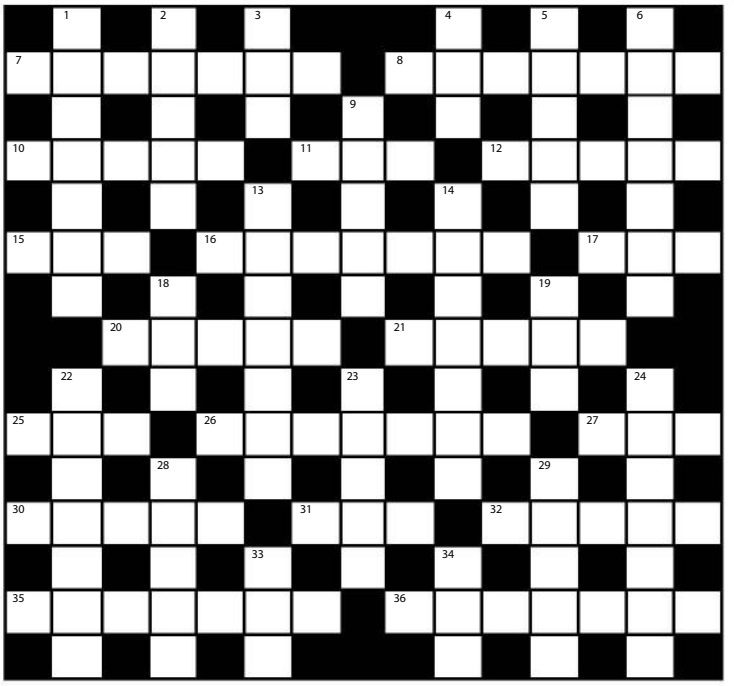
Crossword & Competitions

ACROSS

7) Jon _ Blues Explosion (7)
8) Jimmy Cliff 1970 single (7)
10) _ It On The Boogie (5)
11) _ Machine (3)
12) _ Rhoads (5)
15) _ At Work (3)
16) Peter Frampton's 60s band (3,4)
17) David Bowie LP, _ *Ups* (3)
20) *King Tubby* _ *Rockers Up Town* (5)
21) Big In _ (5)
25) Steely _ (3)
26) _ Beyond (7)
27) Bon Jovi single, _ County (3)
30) Magic flying Edinburgh band (5)
31) Geddy _ (3)
32) Outer galaxy 70s rock band (5)
35) Sound Of The _ (7)
36) In _ Days (7)

DOWN

1) _ *In Bones* (7)
2) Public _ 6)
3) Pearl Jam LP (3)
4) _ Wilde (3)
5) _ Cats (5)
6) All-star charity single (4,3)
9) _ Days A Week (5)
13) *Honky* _ (7)
14) Duran side project (7)
18) _ Rockers (3)
19) Viva _ Vegas (3)
22) _ R&B (7)
23) _ Pulse (5)
24) Big _ And The Holding Co. (7)
28) Prog-folk band (5)
29) Cathy's _ (5)
33) Sheffield pop (1,1,1)
34) _ *It Bleed* (3)



LADBROKE GROVE SET

The awaited repress of Grapefruit/Cherry Red's much sought after definitive 3CD boxset documenting the heady days of the Ladbroke Grove scene is upon us. *Deviation Street* spans 58 tracks across from the likes of Hawkwind, The Pink Fairies, The Deviants, Edgar Broughton Band and beyond… To be in with a chance of winning one of three sets, please tell us which band titled a 1988 album after a Pink Fairies track: a) Climax Blues Band, b) The Gap Band, c) Rollins Band

CANDI STATON VINYL

Candi Staton's second album, *Stand By Your Man*, is one of the acclaimed cornerstones of 70s southern soul – and includes the hits Stand By Your Man and He Called Me Baby. This year sees the LP given the 180g vinyl reissues treatment via Ace Records' Kent label, along with liner notes by *RC* regular, Ian Shirley. To be in with a chance of winning one of two vinyl copies, please tell us which label originally released this LP: a) Dallas, b) Friends, c) Fame?

JAZZ VINYL BUNDLE

Courtesy of Craft Recordings' recent jazz reissue repertoire we have over £200 worth of vinyl up for grabs this issue: V/A – *The Birth of Bop* (5-disc), Eddie Lockjaw Davis – *Cooking With Jaws & The Queen* (4-disc) and Vince Guaraldi Trio – Jazz *Impressions Of Black Orpheus* (3 disc). To win this stunning bundle of 180g vinyl sets, please complete and submit this month's crossword.

FEBRUARY WINNERS
ROLLING STONES: W. Lawley
FANTASTIC VOYAGE: Barry Allan, Edward Snailham

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 18 April unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

MARCH Solution

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UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Jason Crest

Think psychedelia and your mind may conjure images of the 'beautiful people' cruising Haight-Ashbury, King's Road, freaking out at the UFO, Alexandra Palace or Tonbridge, Kent (screech of brakes) …

Hang on. Tonbridge?

While this medium-sized Kent town (pop. 25,000 in 1968) is not renowned as a hot bed of musical innovation, one group, Jason Crest, would buck the trend. They released just a handful of very collectable psych 45s that saw them 'turned on' and 'tuned in' before, eventually, 'dropping out' (no casualties here, though, only from music).

The five-piece comprised Terry Clark (vocals), Terry Dobson (guitar), Ron Fowler (bass, replaced in 1968 by John Selley), Derek Smallcombe (guitar) and Roger Siggery (drums). Many groups in that period between 1966 and '67 would reassess their direction – in real terms this meant some new, suitably groovy, attire, a quick toke on a jazz woodbine (allegedly) and almost certainly a new 'psychedelicised' name. You can chart this cultural shift with the names bands now adopted: in this case, the positively ancient sounding Spurlyweeves became The Good Thing Brigade before settling on Jason Crest.

Over time The Good Thing Brigade's brand of beat group R&B would incorporate elements of psychedelia. Drummer Roger Siggery recalls the shift happened naturally rather than jumping on any bandwagon.

"There was no big decision to go psychedelic," he explains to *RC*. "It was just a natural evolution. The clothes gradually changed – a friend made our paisley shirts! We were also influenced by the music we were listening to: Blood Sweat & Tears, Chicago, the West Coast sound and so on."

In late '67, following a recommendation from Four Pennies bassist David 'Fritz' Fryer, The Good Thing Brigade signed to Philips. Now renamed Jason Crest (a slight twist on their song, The Collected Works Of Justin Crest), the group's debut 45 was released on 5 January '68, with a title quite possibly created using a random psychedelic song-name generator: Turquoise Tandem Cycle. Evidently, Philips had high hopes for the band, billing them as "the first new group of 1968", while a press release described the single in suitably groovy lingo: "It's a real attention-grabber, mind-blower and too-mucher"!

Sonically, the band were on trend with prominent use of phasing and plenty of proto-prog Hammond organ, all topped off with requisite freaky lyrics such as "a turquoise tandem cycle has wheels of rubber rings".

More intense gigging followed, at the top London clubs of the era (The Scotch of St. James, Bag O' Nails, Whisky A Go Go, Crawdaddy), the northern working men's club circuit, and even an appearance at the Cavern (the notorious 'Cavern smell' was all too true, Siggery attests). The band also played regularly at Tunbridge Wells' Goudhurst Village Hall. Chris Clark, who roadied for Jason Crest and fellow cult-psych act the Mike Stuart Span remembers: "Lots of bands played Goudhurst, it was a regular venue on the circuit."

Next up was the double A-side single, Juliano The Bull/Two By The Sea. Although both songs were originals, as with their debut, arguably the wrong choice was made for the A-Side, with the real action on the flip. Juliano The Bull is a pleasing organ-led number. Two By The Sea, however, is a much stronger slice of Zombies-styled pop-psych that imagines domestic bliss through the prism of fantasy ("This is how it is within my dream").

> **"The clothes gradually changed – a friend made our paisley shirts!"**

For single number three, Philips wanted a cover version. The band opted, also in '68, for The Move's (Here We Go Round The) Lemon Tree. It's a highly accomplished take and a favourite of Roger Siggery. "I think it was our best recording," he says, "the one-time they really captured what we sounded like live." The B-Side, Patricia's Dream, highlights the adventurous side of the band; more acid-folky in sound, with phased vocal sections and nimble fretwork.

With three singles released and still chasing that elusive 'hit', Philips recruited the Four Pennies songwriting team of Michael Deighton and Michael Wilshire. Siggery remains sanguine about Philips' involvement. "We didn't really care, we were signed to a major label, we were gigging regularly and that was enough at the time," he says. The A-side, Waterloo Road, has a whimsical music hall feel with a definite nod to The Kinks and Small Faces. Although the song failed to chart for Jason Crest it was hugely successful in France when recorded as Les Champs-Elysées by popular French singer Joe Dassin – go figure.

Ironically, the band's strongest release would also be their last. A Place In The Sun is a delicious slice of pop-psych with soaring strings (possibly courtesy of a Mellotron), great vocal harmonies and impressive drum chops in the double-time sections. The B-side, Black Mass, is something else entirely; here, the band explore the furthest reaches of psychedelia with backwards tape, dubby effects, and mass choir vocal sections, all topped off with some Arthur Brown-like vocal histrionics. It's undoubtedly the jewel in the band's psychedelic crown, with original copies changing hands for £700. All boded well for the proposed album, *The Senile Mysteries Of Black Mass*, which sadly, was never to be.

After a final European tour in 1970, the band regrouped and enlisted Brian Bennett (not the Shadows drummer) from the Mike Stuart Span as guitarist. Now renamed High Broom (High Brooms is actually a blink-and-you'll-miss-it town linking Tonbridge and Tunbridge Wells), the new band ditched the psychedelics for a more hard-edged country rock feel. Siggery recounts how their first offering – a quick-off-the-mark and very competent cover of US band Boffalongo's Dancing In The Moonlight (yes, the 90s Toploader hit) – was "recorded one week, and released the next!" The single charted at No 48 before promptly disappearing. Although the band would go on to support Grand Funk Railroad at the Royal Albert Hall and recorded demos for a possible album they simply "ran out of steam" and split soon after.

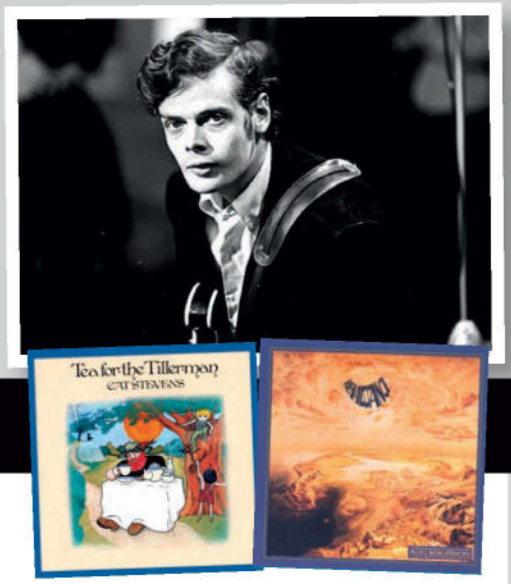
Although Jason Crest and High Broom flew distinctly 'under the radar', interest in both groups continues to grow, much to Roger Siggery's surprise: "I couldn't believe it when I first went online and saw how much there was out there on the band," he marvels.

He looks back fondly, with no bitterness at not 'making it'. When asked to summarise his time in music he responds with Zen-like concision, "I certainly have more good memories than bad."

Words: Tim Card
A Place In The Sun – The Complete Jason Crest *is on Cherry Red.*

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: Paul Samwell-Smith

Determined to learn the business of making music from the bottom to the top, Paul Samwell-Smith – bassist with The Yardbirds, musician and record producer – sought to study his contemporaries at close quarters. In *Stone Alone*, Bill Wyman recollects, "Young players just starting to learn their instruments would come up to us between sets, asking us questions about amps, chords, bass, strings, arrangements, songs and repertoire. At the Ricky Tick one boy introduced himself to me as Paul Samwell-Smith. He came to all our gigs there and sat watching my every move."

Having started his musical career playing lead with US bluegrass outfit The Country Gentlemen in 1959, by the time he left school in '62 Samwell-Smith had switched to bass guitar with The Metropolitan Blues Quartet, who eventually morphed into The Yardbirds when 15-year-old Anthony 'Top' Topham was replaced by Eric Clapton upon the group turning professional.

Despite featuring a dazzling bass workout by Samwell-Smith, their first single, I Wish You Would (1964), failed miserably, but their second, an updated version of Good Morning Little Schoolgirl (also '64), with Samwell-Smith and Clapton sharing lead vocals, managed to make a slight incursion into the Top 50.

But it was their third single, For Your Love (1965), penned by Graham Gouldman, that gave them their first Top 10, incalculably enhanced by Samwell-Smith's suggestion to add bongos, harpsichord and a bowed bass, thereby turning a bodacious pop song into an exotic figure of neoclassical art.

From hereon in, though blues purist Clapton left to be replaced by Jeff Beck, the group should have enjoyed the mass hysteria that fell so easily to the Stones. They were better-looking, sharper dressed, and had the better songs. With hitmaker Gouldman, now getting into his stride, he supplied the group with two further Top 5 treasures, while Samwell-Smith, with drummer Jim McCarty, co-composed one of the B-sides, Still I'm Sad, built around a Gregorian chant, pointing the way to the group's intention to concentrate on more original material.

All the group shared writing credits for their next two sonically arresting singles, Shapes Of Things (1966), and Over Under Sideways Down (1966), and for the recording of their second album, *Yardbirds* (1966) (known to all and sundry as *Roger The Engineer*), Samwell-Smith assumed production duties. His influence with regard to choice of songs and arrangements was key in ensuring the album's commercial success.

Tired of group conflicts and endless touring regimes, Samwell-Smith quit before the album was released to commence his new career as a producer working on singles for Al Stewart, Barry Mason (Smith co-wrote his weirdly wonderful single, Over The Hills And Far Away), and a minor hit for Paul Jones: And The Sun Will Shine, whose B-side, The Dog Presides, featured a supergroup of sorts – Jones, vocals and harmonica, Paul McCartney, drums, Jeff Beck, guitar, Nicky Hopkins, piano, and Samwell-Smith on bass.

The album owes much of its aural beauty to Samwell-Smith

It seemed only natural that Samwell-Smith should produce the self-titled debut by Renaissance, a progressive rock five-piece formed by Relf and McCarty and featuring the magisterial talent of pianist John Hawken. The album owes much of its aural beauty to Samwell-Smith, a feat he would emulate time and again, best exemplified by his partnership with Cat Stevens.

Having first met Stevens when he had written a whole bundle of songs while recuperating from TB, the pair formed an instant mutual admiration society that led to the recording of *Mona Bone Jakon* (1970), followed in the same year by *Tea For The Tillerman* and *Teaser And The Firecat* (1971) then *Buddha And The Chocolate Box* (1974). On every track on every album the separation between the instruments, the intimacy of the music, and the clarity of the voices are the components of an art form long since lost.

Samwell-Smith worked his hermetic magic with Amazing Blondel, whose acoustic musings he faithfully captured on *Evensong* (1970) and *Fantasia Lindum* (1971). He did the same for *October* (1973) by Claire Hamill, *Say it Ain't So, Joe* (1976) by Murray Head and *At The End Of A Perfect Day* (1976) by Chris De Burgh. All three albums benefit enormously from Samwell-Smith's prepossessing production techniques, tailored to bring out the best of each individual's talents – witness, for instance, how Samwell-Smith does justice to Murray Head's distinctive vocals, always ensuring that the music serves his voice.

His contribution to the sessions for Jethro Tull's *The Broadsword And The Beast* (1982) rightfully won him the approbation of the band and Ian Anderson, who appreciated his no-nonsense approach, and it is not difficult to detect a directness in the sound compared to either *A* (1980) or *Crest Of A Knave* (1984).

In 1983 Samwell-Smith reunited with former Yardbirds McCarty and Chris Dreja to form Box Of Frogs with the addition of vocalist John Fiddler, formerly with Medicine Head. Their eponymous debut (1984) and its follow-up, *Strange Land* (1986), featured an impressive number of guest performers yet never received the critical praise they deserved.

Back in the hot seat, he produced the first two albums for 80s goth-pop combo All About Eve and in the process, he gave an arcane edge to their brand of folk-rock. They even enjoyed an unassuming hit single with plaintive ballad Martha's Harbour.

He also produced Beverly Craven's self-titled debut album (1990) and its successor, *Love Scenes* (1993). There is a vulnerability in Craven's voice that Samwell-Smith brings to the fore amid a fund of well-crafted songs.

Hidden in plain sight, all too often people failed to recognise Samwell-Smith's expertise. As Simon Napier-Bell wrote in his autobiography, *Black Vinyl White Powder,* of The Yardbirds, who he managed, "Paul Samwell-Smith was the primary musical influence in the group and, in my opinion, the only musician on a par with Jeff Beck."

In 2019 Yusuf/Cat Stevens coaxed Samwell-Smith out of retirement in France to produce *Tea For The Tillerman 2*, a reimagining of his classic album. Should another similarly tempting project come his way, you can't help but suspect Samwell-Smith would be only too willing to get behind the mixing desk again. The mentor with a heart full of soul.

Words: Lin Bensley

Jethro Tull* The Broadsword and the Beast (Monster Edition) *is on Rhino Records.

BIRTH! SCHOOL! WORK! DEATH!

Actor Sean Wilson... on the soundtrack to his life

John Martyn *Solid Air*
(Island ILPS 9226, LP, gatefold sleeve with lyric sheet, pink rim palm tree label, UK, 1973) **£100**

I can put myself right back in the moment I first heard John Martyn's voice. It was 1986, a beautiful, sunny, Saturday afternoon at Glastonbury festival and he started playing. I was, "Oh my god, this music is tickling my soul," and so, ever since then I've been a fan. It was such a shame he took the path he did, but nevertheless he's left behind that beautiful voice for us all to bathe in.

Billie Holiday Strange Fruit
(Atlantic 45-2923, 7", US, 1972) **£11**

My three greatest loves are music, cooking, and art, and I immerse myself in all three in my new book, *Jazz Food*. I know that might seem like an odd combination, but it fits together perfectly, and I illustrate the book. Billie Holiday is one of the main illustrations in the book along with Nina Simone. I wanted to capture the pain in her face when she was singing this song back in 1939 and to think what she and Nina Simone went through, not only fighting racism but also as females in showbusiness, fighting sexism.

Nina Simone I Want A Little Sugar In My Bowl
(on *Sings The Blues*, RCA Victor RD-7883, LP, mono, UK, 1967) **£50**

The first picture I did for the book was of Nina. I wanted to capture the moment when she'd just been told that Martin Luther King had been shot: there's a piece of film where she's backstage, just out of the shower, with a towel wrapped around her head, and she's at her lowest ebb. I took a photo of that moment and then painted it in oil and then tried to capture the thoughts in her head with acrylic in the towel. It gives me the shivers, just the racism and all the noise surrounding it that she had to live through. And then this music and the sax . . . It melts me, it has a grunt and a fight to it.

John Coltrane *Impressions* (His Master's Voice CLP 1695, LP, mono, UK, 1963) **£30**

I begin the book visualising someone thinking, "Jazz? Food? How does that work?" I'm saying you can't just pick up a guitar and become a jazz player and you can't just pick up a pan and become a great cook, you have to work at it. With John Coltrane, Miles Davis, Charlie Parker, it's like you are listening to their thought waves; whatever came into their head came through their instruments. It's instant, even more than, say, an improvisational actor, where he or she has to first think how they are going to appear to the audience.

Tom Waits *The Heart Of Saturday Night*
Asylum 7E-1015, LP, US, 1974 **£20**

He's the master. I started listening to him at 17: My friend Ian [McNabb] introduced me to his music, he was listening to him all the time and went out and bought all his albums in one fell swoop. We'd listen all the time, but he's best suited to when you've had a couple of drinks out at night. You've just paid the taxi, come in and you're lying down. (Looking For) The Heart Of Saturday Night is the epitome of his songs. He's so tender on it and even though I'm not a musician, I learned how to play it on guitar.

Photo: (Sean Wilson) Geoff Lloyd

Tom Waits Shore Leave
(on *Swordfishtrombones*, Island ILPS 9762, LP, printed inner, blue Island label, UK, 1983) **£25**

I write poetry, there's some in *Jazz Food*. My main interest in poetry came from the evocative lyrics of Tom Waits, especially Shore Leave. He takes you straight to the place in the song; you've stepped off the ship with him, rocking up in Singapore. He's going to have a good time come what may. It might mean he has to have a game of pool with a midget, or go into a bar and play cards. The first time I heard it, it just stopped me in my tracks. It still does now.

Antonio Forcione & Sabina Sciubba *Visions*
(on *Meet Me In London*, Naim naimcd021, CD, UK 1998) **£12**

I came across Antonio when he was booked to play at a charity event I was hosting in Blackpool. His hat was turned round the other way, and there was a hush when he came onstage. He then made his guitar sing, doing things I had never seen before. I told him how taken I was by his playing. He said he'd been over to Spain and spent a couple of years with the gypsies learning how to play.

Bob Dylan *Oh Mercy*
(CBS 465800 1, LP, printed inner, UK, 1989) **£15**

I got my records from [The] Polar Bear, this record shop in Manchester and the girl serving behind the counter in the shop was so tuned in. She'd see me looking in the Tom Waits section and then she'd see me looking in the Pogues section; she'd suggest things to me and she was always right! One of the things she suggested was *Oh Mercy*. It's another record that you listen to after a few drinks and you just lose yourself in it.

Fun Lovin' Criminals Up On The Hill
(on *100% Colombian*, Chrysalis 7243 4 97056 2 3, CD, UK, 1998) **£1**

Huey [*Morgan, singer*] and I have a mutual friend and we've been backstage at gigs. I love Huey and I love him on the radio. His show [*on BBC 6 Music*] is a breath of fresh air. I've made a playlist to accompany *Jazz Food* you can play while you're in the kitchen cooking, and Fun Lovin' Criminals are on it. It might raise a few eyebrows. Is it jazz? I can hear that jazz influence and yes, they're melding it with rap and you-name-it, but the jazz is still in there.

Ian McNabb Fire Inside My Soul (on *Head Like A Rock*, This Way Up 522-298 2, CD, UK, 1994) **£2**

The Icicle Works were groundbreaking, and they had the best drummer this country has ever seen in Chris Sharrock. There was so much pressure on Ian as the lone songwriter, but he took it in his stride. When the band split and he went solo, his record company said, "Who do you want to play with?" He said, "I'm the biggest Neil Young fan that ever lived and so would it be possible to play with Crazy Horse?" and it was arranged for him! I still get a shiver up my spine just thinking about the album.

Words: Lois Wilson
Sean's book,* Jazz Food, *is available at rachelcookepublishing.co.uk

10 OF THE BEST

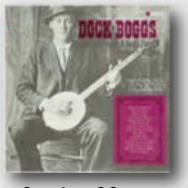
This month: **Appalachian Folk**

The Carter Family ***The Carter Family: 1927-1934*** (JSP Records JSPCD7701, 5CD, US, 2001) **£15**

For anyone interested in Appalachian music, or the evolution of American popular music in general, a visit to The Carter Family is essential. They were the first country music superstars and recorded what amounts to the canon of country songs. You'll recognise many hits here, mostly made famous by later artists, but this is where it all started. For those with deep pockets, Bear Family's 12-disc bonanza should be considered definitive, but this 5CD box set will also serve you well.

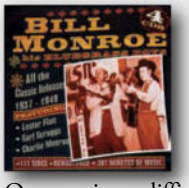
Carolina Chocolate Drops ***Genuine Negro Jig*** (Nonesuch Records, 7559-79839-8, CD, Europe, 2010) **£15**

The Carolina Chocolate Drops have inspired new generations to revisit 'old-time' music, shaking off the dust and throwing open the curtains to let the sunshine in. Somewhat overshadowed by founding member Rhiannon Giddens' subsequent solo success, *Genuine Negro Jig* is a revelatory delight. The songs are a mix of traditional and early country-blues, with a clutch of contemporary material thrown in.



Dock Boggs ***Dock Boggs: Legendary Singer And Banjo Player*** (Folkways Records FA 2351, LP, US, 1964) **£30**

Dock Boggs unquestionably serves as a seminal figure in the history of Appalachian music. Born in 1898 to a family of farmers-turned-coalminers, Boggs was 'discovered' in the 1920s, becoming successful enough to quit mining and turn pro. The hardships of travelling life, plus the impact of the Great Depression, put paid to the first half of Boggs' career. Some 30 years later, folk musician Mike Seeger tracked down the singer-songwriter. With Seeger's encouragement, Boggs recorded three fine albums for Folkways, of which this is the first.



Bill Monroe ***Bill Monroe And His Bluegrass Boys 1936-1949*** (JSP Records, JSP7712, 4CD, US, 2003) **£20**

Mandolinist Bill Monroe was brought up in Kentucky, as part of a talented musical family. Overcoming a difficult childhood (both his parents died when Monroe was still young) the gifted player earned himself a regular spot on the influential Grand Ole Opry show, with his equally influential band, the Blue Grass Boys. A host of notable musicians moved through the ranks of the Blue Grass Boys' lengthy career. These recordings capture the man and his band during a particularly potent and fertile period.

Flatt and Scruggs ***Foggy Mountain Banjo*** (Columbia CS 8364, LP, US, 1961) **£35**

Lester Flatt and Earl Scruggs both served time in Bill Monroe's Blue Grass Boys before striking out on their own. None would dispute their place at the top tier of bluegrass players, and their backing band, the Foggy Mountain Boys, comprised of equally blazing talent. This set, recorded well into their career as a duo, did much to cement their reputation among folk revivalists. The sharpness and fluidity of Scruggs' banjo runs, and Flatt's flat-picking guitar, remain remarkable, but it's the 'totality' of the sound which impresses most.

Doc Watson ***Doc Watson*** (Vanguard VRS-9152, LP, US, 1964) **£55**

Doc Watson earned seven Grammys as well as a Lifetime Achievement Award across his long career. A singer and songwriter celebrated for his flatpicking and fingerpicking skills, at the start of the 60s Watson jumped from electric guitar to acoustic and banjo, riding the crest of the folk revival wave. Success continued into the 70s, with Doc playing alongside his son, Merle, until a tragic accident took the latter's life. This self-titled record appeared a year after Doc's triumphant set at the 1963 Newport Folk Festival.

Kossoy Sisters ***Bowling Green And Other Folk Songs From The Southern Mountains*** (Tradition Records TCD 3007/1, CD, UK, 2002) **£25**

A guitar and banjo duo with fantastic close harmony singing, identical twin sisters Irene and Ellen rose to prominence in their native New York and played at the very first Newport Folk Festival in 1959. In 2000, the sisters' song, I'll Fly Away, featured in the Coen Brothers film, *O Brother, Where Art Thou?*, leading to their return to the Newport Festival, more than 50 years after their original appearance. The original 1956 LP is very difficult to find, but this later reissue should be obtainable without breaking the bank.

The Holy Modal Rounders ***The Holy Modal Rounders*** (Prestige Folklore FL14031, LP, US, 1964) **£35**

Peter Stampfel (fiddle and banjo) and Steve Weber (guitar) met in 1963 and set about updating old-time music to reflect modern sensibilities, including a trippy freeness, subtle comedy, and pop hooks. Things would get crazier on 1967's *Indian War Whoop*, an acid-soaked exploration which at times sounds like a wild combination of Elvis Costello, Flatt & Scruggs and the Grateful Dead. To truly understand this talented duo, this debut album is the place to start.

The Louvin Brothers ***Satan Is Real*** (Capitol Records T1277, LP, US, 1959) **£200**

The Louvin Brothers hit their commercial peak during the late 50s and early 60s. Regulars on the Grand Ole Opry show with a string of hit singles, the brothers' songs were heavily influenced by their conservative Baptist upbringing. Ira Louvin, who sang lead and played mandolin, led a riotous life and died an early death in '65. Guitarist Charlie died in 2011, aged 83. Their immense talents are evident on this striking record, equally renowned for its bizarre cover art. First pressings go for silly prices, but it has now been reissued.

Roscoe Holcomb ***The High Lonesome Sound*** (Folkways Records FA 2368, LP, US, 1965) **£30**

Born in Kentucky in 1912, singer, banjo player and guitarist Holcomb worked as a coal miner and labourer for most of his life, not recording professionally until 1958, when musician and photographer John Cohen, who had travelled to the region specifically looking for old-time musicians, chanced upon Roscoe at the home of Roscoe's stepmother. A virtuoso player with a distinctive voice, Roscoe recorded three albums for Folkways, of which this is the middle one.

Words: Chris Wheatley
Satan Is Real *by The Louvin Brothers is reissued by Soundsgood.*

NEW!

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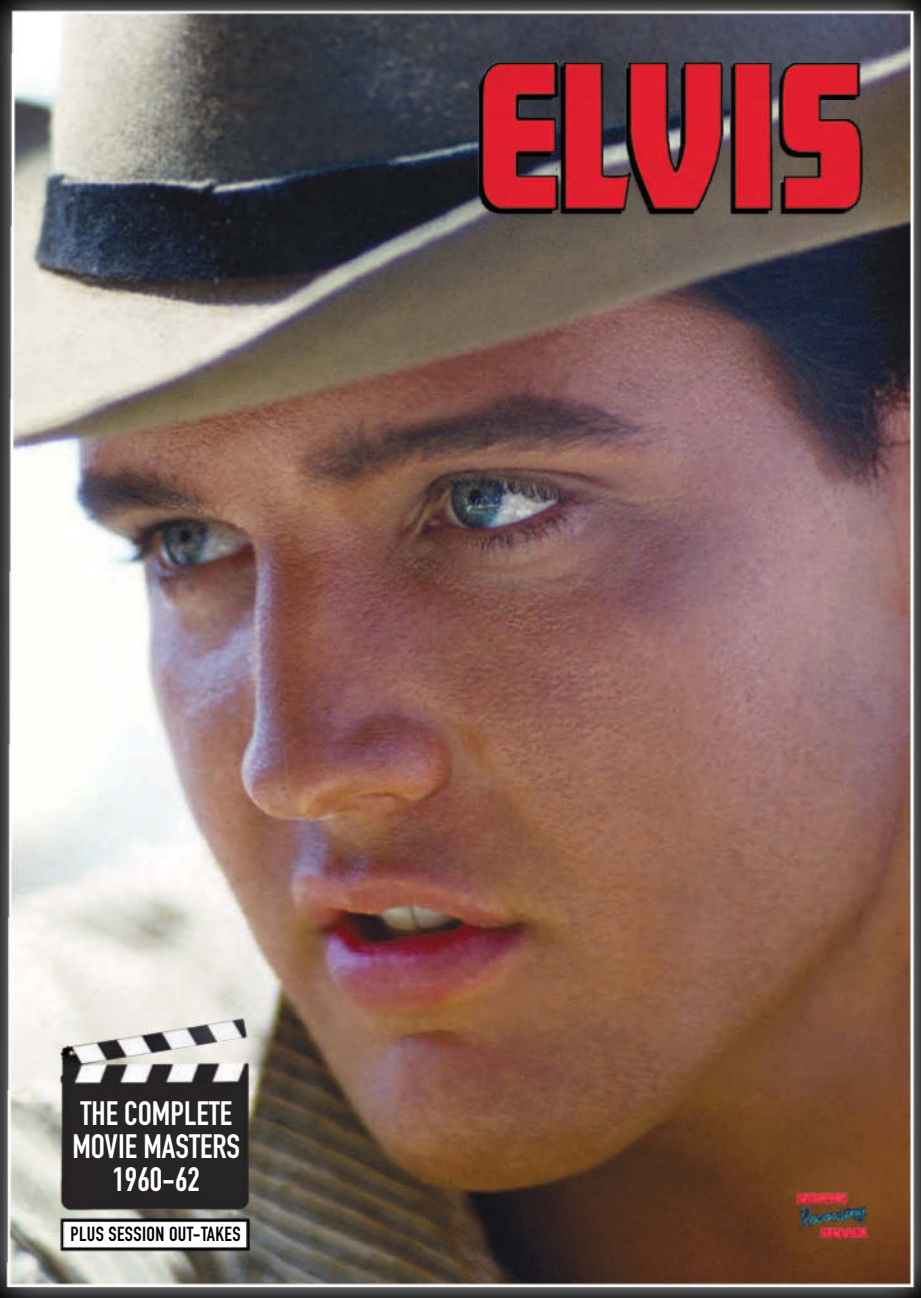

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